

PROGRAMMES FOR MAY 12—MAY 18

THE

# RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 293.

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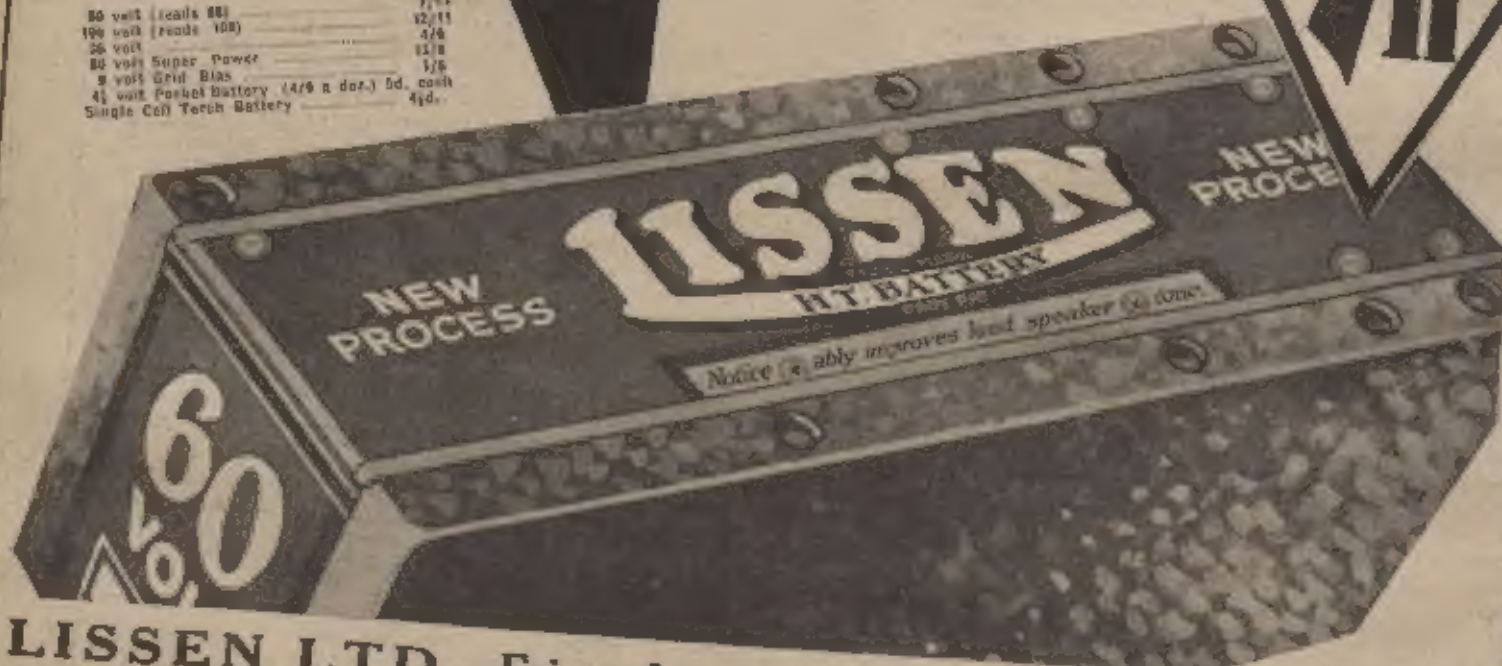
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Vol. 23. No. 293.

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MAY 10, 1929.

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## THE MAGIC OF THE NEW CONCERT ROOM.

**I**F, in earlier years, I had been told that music would one day be brought to me, instead of my having to go to music, I should have thought it a dream too good to come true. I have never been a very happy concert-goer. I am too easily distracted: for the eye claims equal rights with the ear. The unavoidable confusion that precedes a concert, the crowding, the chatter, the tuning up, and then, when the music begins, the conflicting movements of the players—the sawing of the bows, often in cross rhythms, the downward swoop of the double-basses, the cheek-puffing of the brass, not least, the erratic gestures of the conductor—all combine to distract my attention. I am not alone in this.

In my old student days in Germany, I have seen many a well-known musician sit through an entire symphony with his hand over his eyes; and it is told of one of the great German poets, Eduard Mörike, that he used always to carry with him to a concert a black bandage, with which to shut out visual impressions. But not even a bandage can obliterate a fidgety neighbour, the crackling of programmes, the turning of pages, whispers, coughs; and many a time in a concert-hall I have envied Ludwig of Bavaria sitting solitary in his pitch-dark opera house in Munich, to hear a performance of *Tristan* or *The Ring*. Richard Wagner at Bayreuth, with his sunken orchestra, was the first real purveyor of invisible music; and other German opera houses made haste to follow his lead. But experiments in the concert-hall—I remember a concert in Germany where the orchestra was completely hidden behind a bank of flowers—have not won favour.

With the assured feeling that music is meant to be heard and not seen, I am, it is needless to say, a wireless devotee. Give me a comfortable armchair, a shaded light, and solitude, and rarely would I change places with any concert-goer. None the less, one's thoughts do sometimes stray inquisitively to this new concert-room without an audience, from which music is sent out on the ether; and it was with grateful pleasure that I recently accepted an invitation to go behind the scenes at Savoy Hill, to see broadcast music in the making.

In Continental cities the approach to opera house or concert-hall is usually through quiet, spacious streets. And in Leipzig, even the streets that led to the famous Gewandhaus bore the names of great musicians—in itself a kind of initia-

tion and preparation. Not so the approach to Savoy Hill. The Strand is no Beethoven Strasse. One has to get inside the temple of broadcasting itself before the atmosphere is felt. Here, long, long corridors, some thickly carpeted, some bare, but all wrapt in silence, are our first taste of this other, more ethereal world. Silence is everywhere enjoined; and red electric bulbs glowing above numerous doorways are a constant menace and reminder. These corridors lead to the many studios, of which our courteous guide allowed us brief but interesting glimpses. The studio for the spoken word, for instance—the *softest* room I have ever been in—its walls inches deep in padding, its carpets

the conductor wore a morning coat, the singer a hat and a high dress.

Suddenly the orchestra strikes up and plays vigorously; but it is only a preliminary canter, and soon over. Then, however, the red bulb above the door flickers furiously. This is the signal to begin. Silence is called for, and the announcer, the living programme, steps forward to take his place under the little mousetrap of a microphone, hung high at the end of the room. Here, inclining towards a sounding-board, and in the most conversational of tones, he utters the familiar words: 'This is London calling.' And, the announcement made, the conductor raises his hands, signs with his head, and they are off. Everything but the music is in dumb show, and I watch the fiery little man control his forces with a play of feature I have never seen equalled. One feels that all concerned have completely forgotten the little suspended 'mike'; perhaps I alone keep my eye on it, and my thoughts on the wonder and mystery for which it stands. Midway in the programme the soloist, a soprano with a fresh, beautifully trained voice, sings a group of old French

### 'HENRY HANDEL RICHARDSON'

who in the accompanying article describes a visit to 'the other side of the microphone,' is the author of 'Maurice Guest,' perhaps the finest of all novels of musical life. Her latest book, 'Ultima Thule,' is one of the outstanding successes of the present season.



thick as moss, walls and ceilings hung with the heaviest of drapery. In this room one's own voice sounded strangely small and clear. Off it, separated by a glass partition, the 'effects room'; a place like a modern torture-chamber, from which emanate at need storms and breaking seas, flying aeroplanes, departing trains and taxis.

Then to the musical studios. As we went, we heard of experiments that are constantly being made in the acoustics of transmission—a ceiling has been raised ten feet, the draperies are gradually giving way to a combination of padding and sounding-boards. We heard, too, what particularly interested me, that over a dozen different makes of piano are in use, and the pianist chooses the instrument that suits him best. And so to the studio where the concert of the evening was to be given: a large room this, heavily swathed in green and grey. Here we found assembled the orchestra, the conductor, the announcer, and some half-dozen listeners. Gone was the somewhat chilly and mechanical impression left by the empty studios; the only visible machine was the ubiquitous B.B.C. clock, with its third hand measuring off each second. Nor was there any trace of the stiffness and ceremony associated with the public concert-hall. The players were comfortable in costumes of all kinds, from short, black office coats to 'plus fours';

ariettes, for the better transmission of which we file at her heels like a row of Chinamen, to an adjacent studio, where the microphone is more favourably placed to receive the voice. And the song over, back we troop, to listen to an arrangement by Stravinsky of a suite by Pergolesi.

Altogether a most interesting evening. It was not my armchair by the fireside; but even in the making of this music there seemed something more intimate and personal than if it had been performed in the publicity of the concert-hall. Orchestra and singers were alike a family party, playing for themselves, oblivious to the countless thousands who listened, and undisturbed—also, of course, unrewarded—by distracting bursts of applause. Is it fanciful to think that something of this intimacy reaches us over the ether?—reaches us, too, amid familiar surroundings, where what we hear can become part of our everyday lives. We once were a great musical people; and it is my belief that this bringing back of music to the home will do more than anything towards reawakening a love and understanding of good music in England.

HENRY HANDEL RICHARDSON.

[In these days of widespread journalism it is interesting to note that this is Miss Richardson's first contribution to the Press, though she has been writing novels for the past twenty years.]





### Our Whitsun Number.

**N**EXT week's issue will be a special Whitsun Number. Though it will cost no more than the usual tuppence, it will contain a number of special articles and stories for holiday reading. Elmer Mordaunt contributes a powerful short story of East End life entitled 'The Watcher.'



'Seaside Music of the Past'

Harry Graham applies his genius for ingenuity to a set of verses on Broadcasting. Compton Mackenzie writes in romantic vein of 'Seaside Music of the Past.' Ralph de Rham ('The Wicked Uncle') is represented by a modern fairy story entitled 'The Witch of Westminster.' 'The Ring of the Nibelungs' tells in a new form the story of Wagner's great cycle of operas, excerpts from which we are hearing from Covent Garden. 'The Blackbird's Mate,' by Liam O'Flaherty, is one of the most exquisite and touching nature stories I have ever read.

### Empire Day.

**I**T is good news that Sir Henry Newbolt is arranging the special programme that will be broadcast from London on Empire Day, May 24. A happier choice could hardly have been made than the poet of the famous *Drake's Drum*, for example, or *Admirals All* or *He Fell among Thieves*, and I am told that we may expect an unusually good evening. That the empire of the future must be welded together by ideas and not by force is the focal point of Sir Henry's programme: the Fredericks and the Charlemagnes belong to the past, and the future is with the Shelleys and the Einsteins of the world. The trouble with such feature-programmes as this is, of course, the difficulty of finding a plausible and adaptable idea round which to build the often widely-diverse episodes and 'features' it contains; but I understand that Sir Henry has hit upon a thoroughly ingenious device that should please even the most critical among us.

### Madame Kallas on Estonia.

**O**N Thursday afternoon, May 23, Madame Aino Kallas is to give a talk on Estonia in the series, 'Life in Foreign Lands.' Madame Kallas, who is the wife of the Estonian Minister in London, is a distinguished novelist whose books are much read over here. For the benefit of listeners who are not quite sure of the geographical complications of Northern Europe, Estonia is one of the three Baltic republics which have come into being since 1918; the others are Latvia and Lithuania. Until 1917 Estonia was a province in Russia. Following the Revolution the little country endured two years of invasion and counter-invasion until in 1919 it concluded a peace with the Soviets and was left free to develop its hard-won independence. Estonia is bounded on the north by the Gulf of Finland; on the west by the Baltic Sea; on the east by Russia; and on the south by Latvia. Its capital and principal sea port is Reval (Tallin).

## 'The Broadcaster's' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE



### From the Cenotaph.

**T**HERE is a peculiar and touching solemnity about the relays from the Cenotaph. In some mysterious way the microphones convey the presence of the great crowds in Whitehall, even when voices and movement are hushed. At 5 p.m. on Whit Sunday, May 19, the British Legion Memorial Service will be relayed from Whitehall to all Stations. This will be conducted by the Very Rev. W. Foxley Norris, Dean of Westminster. The service will open with the striking of Big Ben and end at 5.30, with the Last Post, the Reveille, and the National Anthem.

### Foundations of Music: Debussy.

**T**HE rapidity with which our ears grow accustomed, today, to new tonalities in music, now discords, is well illustrated in the case of Debussy, whose compositions, twenty years ago, were considered not only difficult, but incomprehensible, whilst today they are perhaps the favourites among recent music and the easiest to comprehend. With the majority, however, Debussy's popularity still rests with his pianoforte pieces, pictures most of them, almost all in their delicacy, and all of them conceived in that individual timidity evolved by Debussy and by him exploited to its furthest possibilities. The songs of this composer, though less known, are not less beautiful. Debussy was among the first of the modern song-writers to give equal prominence to voice and piano: the one, as it were, fulfilling the other. His songs cover a wide range—love songs, such as *La Fille de Pau* and *La Chanson*; songs of fantasy, such as *Fantoches* and *Le Faisan*; and the *Villon Ballades*—and make him an admirable choice for a week's 'Foundations' of songs (week commencing May 20). Anne Thorpe will be the singer.

### The Lighter Side.

**T**HERE will not be much Interstellar Space in next week's vaudeville, for the programmes appear, at a rough glance, without a telescope, to consist entirely of 'stars.' On Whit Monday, May 20, Leslie Barony, Geoffrey Gibson (the saxophone soloist), Bert Copley, Heather Thatcher, and Lawrence Anderson; on Saturday evening May 25, Yvette Darnac, Dorrie Dean, Fred Dupree, Billy Thorburn, the Mouragorsky Quartet, Florence Bayfield and Harold Kimberley. The Russian Quartet (their full title is 'Quatuor Vocal Russe') are newcomers to broadcasting. Listeners who have heard the Kedrov Quartet or the Don Comacks will know what sort of singing to expect.

### The Eloquent Dean.

**I**T was a characteristic gesture of Dr. Donne, poet and divine, that, nearing his end, he should have sent for a carver to carve him an urn, and for an artist to draw him, his winding-sheet tied in knots at head and foot, his lean, pale face peeping from the shroud, posed in the attitude of death. This picture he had set by his bedside, the hourly object of his contemplation, while he lay in an ecstasy awaiting his death. For all his days Donne had applied himself to the riddle of mortality, the Why and Wherefore of life and death, the body and the spirit. All his poetry was born of the discord between the two, and his sermons were a magnificent commentary upon the same theme. His youth was a leap into the pit of sensuality, his middle age a renunciation, and his maturity a long ecstasy of looking forward. It is from his sermons that the fourth extract in the 'English Eloquence' series (Sunday, May 19) will be taken.

### How They brought the News.

**T**HOUGH we were denied the usual running commentary on the Cup Final, the substitute was exciting enough in all circumstances. This was carried out from a flat within view of the Stadium, each of the eye-witnesses 'covering' fifteen minutes play, and then covering five hundred yards in their dash to the microphone. Participation in the venture entailed considerable heroism. The stalwart six were without seats. They had, therefore, to stand at the back of one of the enclosures, craning their necks for a glimpse of the field and using the shoulders of the crowd in front as desks on which to make notes on the play. To extricate themselves would have been difficult indeed, had not the crowd, getting wind of what was afoot, helped to clear their path to the gate. The average time between the Stadium and the microphone was seven minutes, though one of the six sprinted the distance in five minutes.

### Chamber Music.

**E**UGENE GOOSSENS' opera, *Judith*, written to a libretto by Arnold Bennett—a queer combination, one must think, and full of the strangest possibilities—is to have the honour of being performed during the present season at Covent Garden. It is greatly to be hoped that listeners will have the opportunity of hearing it relayed from the Opera House. The composer is in England, at the moment, superintending rehearsals, prior to his return to America, where he at present holds an important conductorship. He will be represented at a Chamber Music Concert (London) on Wednesday, May 22, by a chamber music composition which many consider among his best work, the *Fantasy Quartet*. This, together with Beethoven's Quartet in F Minor and Jenson's *Serenade*, will be played by the Virtuoso String Quartet. Antra Desmond will sing two groups of songs.

### Dried Grass Cakes.

**W**HEN I heard that on Wednesday, May 22, there was to be a talk on 'Dried Grass Cakes,' I suspected this must be a household talk by my old friend, Beatrice Pickershill. I only once had tea with Mrs. Pickershill (she is the widow of Dante Gabriel Pickershill, the humanist). We sat in a dim room with a creepily-crawly wallpaper surrounded by busts of herself



'She read me sixteen Cantos'

hewn out of marble by sculptors who have long since committed *karai-kiri*. My hostess wore a long salmon-pink shroud with a belt of uncut cornelians. She read me sixteen cantos of her late husband's unpublished epic, 'Dathan and Abiram'; then a parlourmaid, who looked as though, if you picked her up by her tail, her eyes would drop out, served us with Russian tea and what surely must have been Dried Grass Cakes; they taste like puff crackers and wire mattresses. However, I now learn that the talk on the 22nd is by Dr. H. E. Woodman, of the Ministry of Agriculture; the cakes in question must therefore be those intended for cattle.



With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



## The Alice Books.

**L**ISTENERS who heard, in December last, Cecil Lewis's clever adaptation, *Through the Looking Glass*, will be glad to hear that this is shortly to be 'revived.' The play will be broadcast, in necessarily shortened form, in the London and Coventry Children's Hour, on Monday, May 20.



'Our Sophisticated Children'

The original music, by Victor Hely-Hutchinson, will be used and many of the former cast will, it is hoped, take part. Children who were in bed when the play was first broadcast will now be able to listen to their classic. The appeal of the 'Alice books' is perennial. One of the most touching scenes in *Journey's End* is when Osborne, the schoolmaster, is chided by Trotter, the ranker-officer, for reading 'a kid's book' before the attack. The book is 'Alice in Wonderland.' There is a magic in these stories which is lacking in 'The Water Babies' and other Victorian tales. They appeal as strongly to our sophisticated children as they did to 'Master George' and 'Miss Jane' who were allowed to read them 'for a treat.'

## A Neglected Eighteenth-century Composer.

**I**NCLUDED in the programme of string orchestral music from SGB on Sunday, May 19, is one of the newly-discovered symphonies of William Boyce, an English composer of the early eighteenth century of whom little music had survived (beyond some favourite anthems, church services, trios, and an oratorio) until Mr. Constant Lambert recently edited these forgotten, tuneful symphonies for strings. The particular symphony to be played at this concert is the Third. Boyce has been hitherto chiefly ranked as an ecclesiastical composer—he was an organist of considerable repute in his day at St. Michael's, Cornhill, and at All Hallows the Great and Less, Thames Street—but his music has a vigorous English note in it that is beyond the specific purpose for which it may, accidentally, have been composed. At the same concert Tom Bromley will play Bach's *Concerto for Piano-forte and Orchestra in F Minor*, and Mary Pollock will sing.

## An American Visitor.

**M**ANY listeners will have heard the recent broadcast by Mr. M. H. Aylesworth, President of the National Broadcasting Company of America, and many will have noticed how closely the ideas and ideals of the chief of America's largest radio organisation coincide with those of the B.B.C. During his stay in London, Mr. Aylesworth visited every department at Savoy Hill. According to his own statement he was most impressed by the development of the educational side of British broadcasting, the plans for alternative programmes, and the advances made over here in the technique and presentation of broadcast drama—a side of radio work which is almost unknown 'over the other side.'

## 'Kaleidoscope.'

**A**S first announced in these columns last week, we are to hear, on May 31, a programme entitled *Kaleidoscope No. 2—the Woman*. This has been designed and will be produced by Louise Sievking, who was responsible for the first 'Kaleidoscope' last autumn, when we were told the story of a man's life in terms of the various influences which directed it. The rival influences of Good and Evil were represented by poetry and music. The kaleidoscopic effect, obtained by fading and cross-fading from one studio to another, occurred at certain crises in the story from which either Good or Evil emerged triumphant. This was the first attempt at what might be called an 'abstract' technique of broadcasting. The new story, of the life of a girl, begins at the time of the Boer War, when the subject is a child, and ends during the Great War, when she is involved in an air raid on London.

## Poetry Reading.

**T**HE awakened interest in the broadcasting of poetry-readings has in it something of the nature of a reward for those who, despite early failure, have always believed that in the end wireless would infuse new life into the (apparently) falling interest of the general public. Letters and conversations reveal the plain fact that poetry-readings, although naturally some of them still fail to please in all and every direction, are widely appreciated and are, moreover, getting nearer by degrees to the desirable perfect rendering. What is most hopeful and interesting of all, in this matter, is the fact that, by these increasingly numerous and gradually improving broadcasts, a poetry-audience is being created—as was the case, of course, with the continued broadcasting of good music. Meanwhile, listeners will perhaps like to know some of the names of those poets whose work, it is hoped, will be broadcast in the near future, during the Tuesday 8 o'clock readings: G. K. Chesterton, James Stephens, W. B. Yeats, Gordon Bottomley, Edmund Blunden, J. C. Squire, W. J. Turner, and Osbert Sitwell.

## Colour Blindness.

**P**ROFESSOR F. H. NEWMAN, who broadcast on 'Colour and Colour Blindness' on April 15, has asked me to correct an accidental error which he made in the course of his talk. Dealing with the tests for colour blindness used by the Board of Trade, he stated that the wool test, in which candidates were required to sort out different coloured wools, was still in use. Actually the Board of Trade now use the lantern test in which different coloured lights have to be distinguished.

## People's Palace.

**A**N attractive and well-varied programme is offered for the last of the People's Palace concerts on Thursday, May 23. The two conductors of the season will 'share the honours,' and will, in addition, be represented as composers—Sir Landon Ronald by his vocal scene, *Adonais* (with Doris Vane as the soloist), and Mr. Percy Pitt by his *English Rhapsody*, founded upon a number of well-known English tunes. Effie Kalisz, whose piano-forte playing is of extraordinary brilliance, revealing as well a fine, clear intelligence, will play the Hungarian Fantasia for Piano-forte and Orchestra by Liszt. Berlioz's *Domination of Faust* and Dvorak's *Carnival Overture* are also included in the programme.



## Precocity in Music.

**T**HE history of no art embraces so many child prodigies as does music. I do not think that either literature or the plastic arts can show us such early flowering as was that of Mozart, Mendelssohn, or Liszt, to quote only three instances. Mozart and his sister Marianne gave two concerts before the court at Versailles when they were seven and twelve respectively; Mendelssohn, after playing at concerts when he was nine, began to compose three years later. Liszt made his first concert appearance when he was but twelve. And now we hear of Jehudi Menuhin, the twelve-year-old violinist, who has convinced audiences in Dresden and Berlin that America's verdict on his playing was not mere 'publicity dope.' What is even more astonishing than his flair for music is that at so tender an age he should possess sufficient muscular control for such a performance. Only a week or so back Sir Frederic Cowen revealed that at the age of eight he composed an operetta entitled *Garibaldi*, which was given a gala performance before the great Italian liberator when he visited London.

## Gramophone Records.

**A**MONG the gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, May 2, were the *Rosenkavalier Waltz* (B. Strauss), Berlin State Opera Orchestra, Parlo, E10832; *Le Boutique Fantasque Selection* (Rossini-Respighi), B.B.C. Wireless Symphony Orchestra, Regal G1085; the *Allegro* from Mozart's *Five Kleine Nachtmusik*, John Barbirolli's Chamber Orchestra, H.M.V. G1085; the *Barcarolle* from Offenbach's *Tales of Hoffmann*, Bettendorf and Brannell, Parlo, E10836; the *Prelude to Act III* of Wagner's *Lohengrin*, National Military Band, Zono, A359; *Carmen's Hère in the quiet Hills*, Robert Poole (baritone), Col. 5318; *Nocturne* (Albéniz), Arthur Rubinstein, H.M.V. DR1257; *Stephen Foster Melodies*, Nat Shilkret and the Salon Group, H.M.V. C1857; Albert Whelan, Imperial 2063, and the Pall Arnold, Radio 937.

## Renovation.

**A**T 10.45 a.m. on Saturday, May 25, Miss Ida M. Todd, will talk on 'Renovating Last Summer's Wardrobe.' This is intended for those home dressmakers who have little experience of renovation and are yet anxious to make last season's dress 'do.' Here is one hint which



'A neat little Hat for a Horse'

may be useful. It is my own—and I think it works. Last year's straw 'boater,' if well soaked in water till soft, then dented in the middle and left to dry, will make a neat little Tyrolean hat for a horse. If your horse doesn't care for it, it might do for the statue of the late Mayor at the corner of the High Street.

'The Broadcaster.'



## The Midlands Calling!

# IN PRAISE OF THE CHILDREN.

Over 12,000 New Members for 5GB's Radio Circle—A Fine Charity Effort—From 'Jazz' to 'Highbrow'—Seven Birmingham Hospitals with NO Radium—Sir Henry Wood to Conduct Symphony Concert.

### 5GB's Cot Fund.

**L**ISTENERS will remember that in October last the Cot Fund of the Birmingham Children's Hour reached the £1,000 mark, and a cheque for that amount was handed over to the Birmingham Children's Hospital. The statement of accounts for the year ended March 31, 1929, just issued, makes satisfactory reading. The great interest shown in this particular Children's Hour is proved by the figure of Sale of Badges, 12,747 at 6d., £478 10s. 0d., in other words, some 12,700 new members joined 5GB's Radio Circle during the year. Every day from young listeners come packages, large and small, by post or by hand, to the Broad Street Studios. They contain silver paper, the sale of which during the year brought in the excellent sum of £105 6s. 3d. The balance shows a sum in hand of £269 7s. 3d., which represents profit since the £1,000 cheque was handed over in October last—a splendid result of only six months' work!

### 'Cabaret.'

**I**N January last, 5GB broadcast a revue with the title of *Cabaret*, by Dorothy Hayes and Charles Brewer. The revue was so popular that it has been decided to repeat the show on Wednesday, May 22, when the original cast will wait listeners off to a Night Club. Those responsible for its presentation are Phyllis Jones, Edith James, Brian Victor, Harry Bennett, Alfred Butler, and Harry Saxton, with Jack Venables and Gerald Ames at the pianos. A programme of light music has also been arranged for the same day. Frank Lester (baritone) and Dorothy Wilson (pianoforte) being the soloists. The latter artist in 1922 won the Senior Bronze Medal at the Tobias Matthay Pianoforte School and the Gold Medal in the London Musical Festival in the following year. She is including amongst her solos Chopin's *Variations Brillantes* which are not often heard these days. They are elegant variations based on a theme from *Ludovic*, an opera by Hérold.

### 'Jazzing the Classics.'

**L**ISTENERS will remember a short feature recently broadcast entitled *How Dare We?* in which it was shown how many of the modern dance tunes and music-hall songs have an uneasy way of revealing some classical melody as their original sources. A somewhat similar programme is to be given from 5GB on Monday, May 20, when three well-known broadcast artists—Tom Farrell, Jean Harley, and George Barker—present 'Jazzing the Classics.' The chief difference, however, will be that these artists will not show the classical blood in the veins of modern tunes, as the relationship is sometimes somewhat distant, but will definitely set out to make present-day dance melodies of the old masters. They will also go a step further, and taking the modern syncopated effort, will try and soothe the outraged feelings of any simmering 'high-brow' by turning them into preludes, tone poems, overtures, and other musical items.

### The Midland String Orchestra.

**T**HIS Orchestra, conducted by Joseph Lewis, is to provide the evening programme on Sunday, May 19. One of the soloists is Mary Pollock (soprano), a singer who was 'discovered' through the medium of 5GB's auditions. Miss Pollock will include amongst other items a song cycle, *A Sprig of Shamrock*, which might be termed a Gloucestershire work. The words are by F. W. Harvey, a Gloucestershire poet, and they were set to music by Sir Herbert Brewer, the late organist of Gloucester Cathedral. I think I am also right in saying that this will be its first broadcast performance. The other artist in the programme is Tom Bromley, who will play Bach's *Pianoforte Concerto in F Minor*, and Liszt's *St. Francis of Assisi—The Sermon to the Birds*.



QUEEN'S HOSPITAL, BIRMINGHAM.

is one of the largest hospitals in Birmingham, and one of those that will benefit by the appeal for radium that Sir Gilbert Barling will broadcast on Sunday, May 19.

### Vaudeville.

**A** VAUDEVILLE programme, on Tuesday, May 21, includes items by F. W. Wilson (mirimbaphone solos), Nan Ellis (syncopated puns), and Stainiosa Stephen. Nan Ellis started her piano career at an early age, but after ten years was given up by her music master, a famous Doctor of Music, as hopeless for the concert platform, for she actually had the temerity to compose a fox-trot. In her programme on May 21 she is including Gershwin's *Rhapsody in Blue*. Philip Brown's Original Dance Band will be in support.

### 'The Invention of Dr. Metzler.'

**T**HIS one-act play from the pen of John Pollock will be given a second broadcast from 5GB on Tuesday, May 21. It deals with the Austro-Hungarian War of 1849, and depicts the conflicting emotions of a man of science when faced with the alternative of loyalty to his country or service to the enemy in the capacity of a medical practitioner. If he takes the latter course—that of alleviating human suffering—he risks his life and the consequent loss to posterity of an invention which he has recently perfected, but the details of which he has not yet put on record. His decision and its immediate result form the climax of the play.

### The Healing Power of Radium.

**R**ADIUM in the treatment of cancer has passed beyond the experimental stage, and its value as a remedy has been fully demonstrated. It is imperative, therefore, that the hospitals in Birmingham should be well equipped with this valuable remedy. Only one hospital at the present time is so provided, and another has a very small quantity. The remaining seven hospitals in Birmingham have none, nor, what is equally important, is there any source in Birmingham from which radium can be procured for the treatment of those who do not seek relief at hospitals. An appeal is shortly to be made for funds to overcome this serious position. Radium is very expensive; one gramme costs about £12,000, and the City requires at least two grammes for its needs. Fortunately, radium retains its powers for about 1,000 years. Given the amount required, Birmingham University will readily help in seeing that the best use is made of it. On Sunday, May 19, Sir Gilbert Barling, F.R.C.S., Pro-Chancellor of Birmingham University, will make an Appeal on behalf of this Fund.

### Saturday's Programmes.

**T**HE programmes of Saturday, May 25, open with an Instrumental Hour, during which listeners will hear solos from Georges (violin), Walter Randall (pianoforte), and Harold Mills (violin). The main evening feature is a Symphony Concert which will be conducted by Sir Henry Wood. A Ballad Concert finishes the evening, the artists being Constance Westworth (soprano) and Frederick Lake (tenor) in songs and duets, Blodwen Caslemon (contralto) and Leonard Needham (pianoforte).

### High-Power Short Waves.

**T**HE service on Sunday, May 19, will be relayed from the Central Hall, Birmingham, the address being given by Principal W. Lofthouse, of Handsworth College. John Leak (tenor) and Rosie Groves (soprano) sing in the relays from Loxley Picture House on Monday and Thursday, May 20 and 23 respectively.

The Light Music on Monday, May 20, will be provided by Jan Boronska's Pianoforte Quintet, with Marjorie Playle (contralto) and Tom Freeman (violin).

Marie Wilson (violin) and Herbert Cave (tenor) are the artists in an afternoon orchestral programme on Tuesday, May 21.

An Orchestral Programme by the Birmingham Studio Symphony Orchestra on Tuesday, May 21, has Herbert Simmonds (baritone) as soloist.

Mildred Watson (contralto), who took part in *The Beggar's Opera*, at the Lyric Theatre, Hampden, for the whole of the run of three and a half years, appears in the City of Birmingham Police Band Concert on Wednesday, May 22. Her fellow artist in the programme is Ben Lawce (entertainer).

'MERCIAN.'



# THE QUEEN WHO WENT DRESSED AS A MAN.

By FAITH COMPTON MACKENZIE

Sweden is represented in this week's programmes by a talk by Baroness Margareta Palmstierna and two performances of Strindberg's famous comedy, *There are Crimes and Crimes*. In the accompanying article Mrs. Compton Mackenzie tells the strange story of Queen Christina (1629-1690), one of the most remarkable figures in Swedish history.

**I** WAS born covered with hair; my voice was strong and harsh," says Christina in her biography, dedicated and addressed to God. She began life masquerading as a male, and throughout her career she continued to do so as often as possible. Her birth was celebrated as the birth of the heir to the throne, and she was educated as a prince.

She was the only child of Gustavus Adolphus the Great, who fought and died for the Protestant cause. He was killed in battle at Lutzen in the fourteenth year of the Thirty Years' War, and at six years old Christina was Queen, with a regency in charge until she came of age at eighteen. By that time her learning, her precocious understanding of statecraft, her wit and unconventionality had made her the talk of Europe. When she was fourteen she was intimately acquainted with the classics—Cicero, Livy, Tacitus (whom she knew by heart), and the rest of them. She could speak and write a dozen languages perfectly. Science was her recreation, and learning her delight. Yet though she was a blue-stocking she was not a prig: she never had a snug moment. If Minerva occupied one side of the medal, on the other was Diana.

She was the finest rider in Sweden. There was no horse she could not master. She spent hours in the saddle, in man's habit, pistols in holster and her gun slung over her shoulder. She would throw herself on the bare ground for rest, regardless of heat or cold, drinking a little spring water for refreshment. She ate little, drank less, and slept only five hours of the twenty-four, not because she did not need sleep, but because all her hours were precious. So many were occupied with state business, which she never shirked, that there was never enough time for her books, her dogs, and horses.

She was a little woman, with the brilliant eyes of genius set in an aquiline face, and one shoulder crooked, the result, she declared, of accidents contrived by her mother, who disliked her for being a girl. Her usual dress was a plain grey coat of masculine cut, a black mariner's tie, a velvet cavalry cap which she put on and off like a man on ceremonial occasions, ink-stained ruffles at her wrist, and, her only concession to femininity, a short grey skirt. She utterly refused to marry, though an alliance was expected with her cousin, Charles Augustus, son of the Prince Palatine. All she would do finally was to nominate him her heir, and so keep the succession in the Vasa family. She declared that Magnus de la Gardie, her first important favourite, had prejudiced her not only against Charles Augustus himself, but against marriage with anyone. This is a matter for speculation; her views on marriage are expressed at length but

without sincerity. She was by nature a bachelor, and her favourite motto was *Libero natus, e vixi, e morro sciolto*. To be tied to a man, a throne, a people was abhorrent to her.

Meanwhile, the war still went on, and Christina had had enough of it. She saw the national resources being poured out in what she considered a senseless fashion; peace must be established as soon as possible. She was largely responsible for the Peace of Westphalia which ended the Thirty Years' War in 1648. No sooner was the war finished than Stockholm was overrun with philosophers, savants, singers, dancers, wax modellers, enamel workers and musicians from all over Europe, bidden by Christina to her court. Gold chains, copper pensions, and honours of all kinds were lavished upon these foreigners. Envoys were sent scouring the Continent for rare books and manuscripts, sculpture and pictures for the Queen's collection. 'The royal library,' says Huet, 'is stuffed full; four large rooms won't hold it.' Descartes was summoned from his Dutch retreat, and the exposition of his philosophy at five o'clock on cold winter mornings killed him. Christina was blamed for his death. He disapproved of her passion for reading; the study of man is man, he thought; but her studies were now more concentrated than ever, under the inspiration of the flock of savants with their ceaseless panegyrics and flattery. So much so that her health broke down, and she would lie for hours as though dead.

Her doctors were bleeding her to veritable death when the barber of Sens appeared on the scene—Bourdelot the charlatan, who understood psychology. The savants were swept away like a plague of beetles. Christina learned to play. Her days were filled with occupations in which there was not a grain of dust from heavy tomes nor a breath of stuffiness from learned beards. Bourdelot taught her to make perfumes, they dabbled in alchemy, he sang to her with his guitar, he told her of Rome and sunny winter days; he gave her some splendid new oaths which



CHRISTINA IN WOMAN'S DRESS.

Bourdon's famous portrait of the subject of this article, which hangs at Versailles.

she added to her already unusual collection. As her doctor he denied audiences to his enemies. "The Queen must rest!"

Bourdelot was certainly the turning point in Christina's life. He gave impetus to the gesture that had been lurking at the back of her mind for a long time. She saw through his eyes the dullness of the stern path of duty. She longed for the warm South. When public opinion demanded that Bourdelot should be dismissed, his place was filled by Don Antonio Pimentelli, the ambassador from Spain. She fell in love with the Latin temperament, and from this moment she was dominated by it to such a pitch that everything Nordic became hateful to her. Pimentelli also kept alight the torch that had been lit by Pierre Chanut, her first French ambassador, a fine character whose sincere faith had impressed Christina, bored as she was with the dullness of Lutheranism. She determined to give up the throne and become a Catholic, and announced the former intention to the Senate, but kept the other dark until she was sure of her revenues. Though her reign had been a series of shocks to her ministers, the worst one was this resolution. But nothing would turn her from it, and on June 6, 1653, she formally handed over the throne to her cousin, Charles Augustus, who became Charles X.

(Continued on page 266.)



# FINDING THE LISTENER—IN SCOTLAND.

Scotland is a stronghold of listening, and our Correspondent encounters several amusing examples of the hold broadcasting has on Scottish life.

THE professor was on his way back to London the morning after his broadcast on *Earlier Civilizations* and he heard two porters at Glasgow Central Station discussing the previous evening's programme.

"Was ye listenin' to the wireless the night, Jock?" the one asked. "Aye," was the reply, "that mon telling Aberdeen stories was gran; but when th' old skeekle started haverin' about the Fenwickians and sichlike I just clappit th' earphones on th' bairn."

When Miss McCulloch last took tea with us, the good lady was denouncing modern musical tendencies, with particular reference to the dance music of today.

Suddenly from the very back of her chair, it seemed, a mellow, jovial voice declaimed:—

"I can't give you anything but love, Baby!"

It was Malcolm, of course, who had switched on the wireless from the next room, and caused the loudspeaker on the bureau to function, so opportunely, as he maintained afterwards.

The old road-man seemed our only hope. We were a long way from anywhere, and evening was coming on apace.

"How far are we from Ayr?" I asked him.

He smiled a dry smile. "Mony a hundred mile," he said, "unless ye turn the wee car round and follow the telegraphs."

Some puckish sense of humour persuaded my wife to bring the switch of the portable set into operation and a series of magnificent chords broke on the still of the evening air. The old road-man stared in amazement for a moment, and then began to run up the road in the direction in which Ayr was said to lie. I turned the car round, admonishing my wife, gently but firmly the while. As we overtook the old man I began a few words of apology for startling him.

"Startle?" he queried a trifle breathlessly, but without breaking his jog-trot. "Dinna fash yersel, mon," he went on. "Onderstand, will ye, that Ah'm for hame to tune in on our ain set before your man is awn' frae his gran' pinna!"

Granny smiles a "I dare say—you're right" smile when one tries to explain the "works" of the five-valve set the grandchildren sent her for Christmas. Her every faculty is sound, even if she is a little bit hard of hearing—a disadvantage the wireless has a gracious gift of surmounting.

The Philharmonics are playing in Glasgow the week, she said the other evening. "Was ye mind turnin' the wee wheels so that I can listen to their music?"

She maintained silence through three items and then her critical fancy was caught. "Dougal,"



"I can't give you anything but love, Baby!"

she ordered her eleven-year-old great-grandson, "put it on again, laddie."

"But it's on the air, grannie," he said, speaking as one who has small hope of achieving his object.

"Aye, and it's a fine air, laddie," the sweet old lady said with an answering smile. "Let me hear it again, Dougal!"

The modern child is modern the country over, and Jeannie is no exception even if her father is the well-loved minister of a wee kirk in the Highlands. The minister is a wireless enthusiast of the first order; but the three-valve set stands silent one day of the week.

Last Sunday, Jeannie's mother, also an ardent listener, took advantage of the silence to remind her small daughter of a number of minor sins of omission and the child answered never a word. But when household duties called the lady of

the house elsewhere, Jeannie was heard to murmur—

"It's a real pity mother cannot have the wireless on Sundays."

"What is the capital of Afghanistan?" was the question asked during geography in a school not ten miles from Glasgow.

Jeannie welcomed the opportunity with both hands. "Gorbals!" he answered, eagerly.

"What nonsense are you talking, Jeannie?" Teacher wanted to know. "Gorbals is in Scotland, and Afghanistan is—"

"But they said so on the wireless," the disgraced Jeannie insisted, forlornly. Was the source of so much knowledge failing him at last?

"How? What?" Teacher murmured in a puzzled way. Then light broke, for she too listened regularly.

"Listen a little more carefully next time, Jeannie," she admonished, "and you will find that the name of the capital of Afghanistan starts with a K and does not end with an S."

Old Andy is a night-watchman at one of the big shipyards, and the nights used to be long and very silent, with the scuffle of the ranging rats to make the night hours eerie.

Another thing began to trouble Andy recently. "Tis wi' deefaulty, Mr. Macfarlane, that I fens off the sleep when the wee stove is gangin' weel and the hot tea is warmin' me body."

"That's a serious matter," Mr. Macfarlane said, pseudo-seriously. He and old Andy had known one another, man and boy, for close on fifty years, and the bonds of common loyalty to the firm united them in real companionship. "I'll talk to the management, Andy, and see what can be done about it," he promised.

The management, urged thereto by Mr. Macfarlane, "took steps." But Mr. Macfarlane pretending that he is not thoroughly enjoying the rôle of *deus ex machina*. "The management, Andy, have a suggestion they would like to make to you. Will a five-valve wireless set help to pass the night-time, think you?"

Andy's eyes glistened, and then a sad thought crossed his mind. "But the stations close down at midnight, Ah'm told," he said.

"What's wrong with listening to America?" asked Mr. Macfarlane jovially. "You'll get the cream of American programmes between three and five in the morning of our time."

Nowadays you can hardly persuade Andy to go home when morning comes, he is so anxious to tell all and sundry about his night-time adventuring through the ether!

## SAMUEL PEPYS, LISTENER.

By R. M. FREEMAN.

Part-author of *The New Pepys' Diary of the Great War*, etc.

April 19.—Primrose Day and a most gay warm day, my wife will have us goe primrosing to Ockley in honour of it. So, the car being a-mending, took rayl from Victoria, but going amies at Epsom, find ourselves, contrary to expectations, at Eppingham. Whereby, after a great wait, we back to Leatherhead; here, after another great wait, catch a train to Dorking; and soe—after yet another great wait, my wife side-wiping at me all the while, the way I have begged matters—did come at last to Ockley.

Away into the woods to our primrosing and both soon hard at it, I finding and showing my wife the best primroses, and she picks them, being devilish niggly picking by the shortness of the stalks through the drought. However, had (after 2hr) the reward of our toil in a full basket, albeit mighty dry from it both of us. Soe on to the *King's Arms*. Here, for my wife 1 stone ginger (4s), for myself 2 gins with pollices (2s 6d). But Lord! How nobly these goe down, and how richly earned!

In the way back to the station, here was a parson that mows the grass-plot outside his church-yard gate and his car stands near. Who did most civilly leave his mowing to run after us, having observed our foot-weariness, and to insist upon carrying us in his car to the station. I find him a most pleasant well-spoken parson as ever I met, not like old Blick, and of infinite good discourse about the locality, which he praises, only wishes the District Council would not dump their sand-heaps on the Church's grass-plot.

A very observable thing, both coming and going, is that every house almost, down to the meanest, is fitted with an aerial. Made me ask myself: If the generality be so disgruntled of the wireless programmes, as the grocers say, why do 3 of every 4, even the poorest, goe to the trouble and expense of having setts?

April 20.—A black day. *Impressis* broke my top-plate at breakfast on a crusty toast. In seconds the dentist cannot mend it till Monday; so leaves me with only my emergency top-plate that falls down whenever I stretch my mouth. In tertius hardly home from the rascal's when to me my wife with a letter from old Martha's lawyer that she leaves my wife 2y, having, it seems, sunk the most of her money on annuity. Which is the slyest basest thing ever I did hear, Martha's never telling us, but letting us all believe her a snug woman. Truly such horrid deceit be hard to forgive after the way we always trusted Martha and 2' 2' for a wreath to her burying and 2' 17' 6d for my wife's black.

Come in our new neighbours the Bilbains and did dance awhile to Ambrose's Band from the Mayfair Hotel. She is a saucy pretty little piece and smiles into my eyes most roguishly in dancing with me. But the vexing thing is I cannot smile back at her without my emergency plate falling down; so must needs keep my lips all the while pursed; which troubles me to the heart, the forbidding look it gives me, as if I would cheek her off; albeit there be nothing, God knows, that do desire less.



The accompanying character-study by Mr. interest to listeners in view of the fact that the consists of Franck's organ works played by

## HARVEY GRACE

of Beethoven's most famous composer is of special 'Foundations of Music' for the current week the well-known French organist, Joseph Bonnet

### CESAR FRANCK

**C**ESAR FRANCK was not merely a far-seeing and lucid teacher, but a father—and I have no hesitation in using this word to characterize the man who gave birth to the French Symphonic School, for we, his pupils, were drawn instinctively by a unanimous, but independent, agreement to call him "Father Franck."

His nose was rather large, and his chin receded . . . His face was round, and thick grey side-whiskers added to its width. Such was the outward appearance of the man we honoured and loved for twenty years . . . There was nothing in his appearance to reveal the conventional artistic type according to romance . . . Anyone who happened to meet this man in the street, invariably in a hurry, invariably absent-minded and making grimaces, running rather than walking, dressed in an overcoat a size too large and trousers a size too short for him, would never have suspected the transformation that took place when, seated at the piano, he explained or commented upon some fine composition, or, with one hand to his forehead and the other poised above his stops, prepared the organ for one of his great improvisations. Then he seemed to be surrounded by music as by a halo . . .

Put these two passages side by side, and you have in a few words the salient characteristic of Franck—his incongruousness. As the peculiarity is hardly less marked in the composer than in the man, it cannot be ignored in any critical estimate of his work. Composers cannot always be at their best, but there is usually a kind of consistency, even in their falls from grace. With Franck the lapses are not merely comparative; often they are entire.

He touches extremes that are as hard to reconcile as are the two portraits sketched by d'Indy—the regenerator of the French Symphonic School 'surrounded by music as by a halo,' and the ludicrous, hurrying, grimacing figure, with overcoat too long and trousers too short. The crowning sartorial absurdity is the latter, for even the sagging bags of a Chaplin are not more ridiculous than trousers that, instead of setting decently round the boot, climb up the lower reaches of the calf. Something of this incongruity is seen throughout the whole of Franck's life. It is worth considering, not only for the light it throws on one of the most lovable of musical personalities, but also because it is (I believe) an explanation of much that puzzles and disappoints us in Franck's compositions.

The history of music is largely the story of conflict between genius and the parent. The parent says, 'Be a lawyer, or a doctor, or a schoolmaster, as the case may be; anything but a musician—and the genius goes his own way. Even in this matter Franck's experience was unusual. His father was a



Cesar Franck seated at the organ of Saint Clothilde, in Paris, where his best years were spent.

Reproduced by permission from "Cesar Franck," by Vincent d'Indy (Paris, France).

banker, and ought to have said, 'Be a banker!' But he was also interested in art, so the banker and the dilettante made a duet of it, and bade the boy become a piano virtuoso—a Liszt or a Thalberg. We can see the parental mind working thus: 'Star' touring pianist—substantial and swelling balance; composer or church musician—overdraft, also swelling. So Franck was set to piano-playing, and did so well that he made his first tour when barely eleven. For the next ten years the virtuoso plan was pursued, young César being compelled also to compose showy pieces for his own concert use. Then both taste and temperament rebelled, and the projected 'star' became a church organist, drudging piano teacher, and composer of serious unlucrative music. And the longer he lived, the more he drudged and withdrew into his organ loft. This may be called the prime incongruity, and it undoubtedly had much to do with two curious facts that stare at us from the chronological list of his works. (1) With scarcely an exception, all the music on which his fame rests was written after his fiftieth year—in other words, he never really found himself as a composer till he lost himself in the dusk of the organ loft; (2) after the early piano trivialities he dropped the instrument as a medium of composition until, about forty years later, he wrote the handful of superb works that have become classics.

From so devout a Churchman and so assiduous an organist as Franck we should expect fine church music. But the truth has to be told: very little of this part of his work was worthy. Even the faithful d'Indy speaks of it as 'music intended for church use,' and adds: 'Observe that I say intended for church use, not actually church music.' There were reasons for this shortcoming, but they cannot be discussed in a short article. Our concern here is with the incon-

### THE INCONGRUOUS

gruity—the gap between the devout man and the undevout music.

This discrepancy was, in fact, typical. No composer had more lofty aims than Franck; yet in none do we find such astonishing lapses of taste. Often he wrote and rewrote with a kind of feverish anxiety that recalls Beethoven's painful search for perfection; yet, over and over again, he shows a strange lack of self-criticism. His admiration for Beethoven was profound, and influenced all his best works; yet he held in no less high esteem many contemporary French composers—especially of opera—who were simply not fit to black his boots. The same absence of standard extended from composition to performance, for he was quite content with miserably inadequate interpretations of his own works. For example, his little band of devotees raged over a wretched performance of some extracts from *The Beatitudes*. But Franck

never turned a hair: 'No, no,' he said, 'you are really too exacting, dear boys. I was quite satisfied.' And no doubt he was, for d'Indy gives other instances of the same strange easy-going attitude.

This mild and equable character drew round him a group of the best young musicians in France, who nicknamed him 'Father,' and also 'Pater Seraphicus' (though surely 'Pater Simplicitas' would have been a more apt label). You would have said that such a man could have no enemies. Yet he made plenty. From his early days at the Paris Conservatoire to the end of his life his colleagues were against him. The Conservatoire was unrepresented at his funeral, the Principal (Ambrose Thomas) and chief professors being conveniently taken ill the day before. Perhaps a curiously stubborn vein in Franck, together with his unorthodoxy in teaching methods, caused him to be unpopular in the official world.

Mention of teaching recalls another incongruity. Franck was, as we see, the simplest of souls, yet d'Indy says that his teaching of composition proved him to be 'an unconscious philosopher, who studied the psychology of his pupils in spite of himself.' His method, in fact, was that which made Stanford so distinguished a teacher: he encouraged the pupil's individuality to develop. Hence, says d'Indy, all Franck's pupils received a solid grounding, 'while in their work each preserved a different and personal aspect.'

Nor were some of the main incidents of his life free from this element of the incongruous. Franck disqualified himself at two of the chief examinations at the Conservatoire, not by the normal way of incompetence, but by doing too much and too well. At the first, he was not content with playing the sight-reading test without a slip; he made an already difficult task formidable by

(Continued overleaf.)



(Continued from previous page.)

transposing it a third lower! At the second, he was set to improvise a fugue and a movement in Sonata form on two given subjects. Whereupon he again put himself out of court by doing a far more difficult thing: he combined the two subjects in a masterly manner, and impressed at such length that the weary judges at first refused to award him anything; on the plea of his master, Beethoven, they grudgingly gave him a second prize.

The plodding drudge was unexpectedly adventurous, too.

He flew in the faces of his family by marrying an actress, choosing a time when most of his living as a teacher was gone, owing to the flight of his richer pupils from Paris on the outbreak of the Revolution. The wedding took place in the midst of the upheaval of 1848. To reach the church the party had to climb a barricade, helped by the insurgents massed behind it. A sketch of the audacious Franck and his bride at the barricade would be the best of companions to Jeanne Rogier's well-known painting of him at the organ.

Franck's genius was almost entirely unrecognized during his lifetime. He was awarded the ribbon of a Chevalier of the Legion of Honour at the age of sixty-three. On what grounds? That he was a distinguished composer? No; the official pronouncement said curtly: 'Franck (César Auguste), professor of organ.' Which brings us to the final act in his odd life. His first public success as a composer took place a few months before his death, when his String Quartet was played at the Salle Pleyel and received with acclamation. Franck at first thought that the applause was for the players. When he was hauled thrust on to the platform (shy, and bewildered by

the unaccustomed limelight) he met with an ovation that left him in no doubt. Think of the justifiably bitter utterances of neglected genius, and compare them with the sixty-nine-year-old Franck's pleased and naive remark to his pupils afterwards: 'There, you see, the public is beginning to understand me!'

That was about forty years ago. Do we under-

stand his daily round of lessons at boarding schools and Conservatoires. Remembering this, we may well forget the weak pages and marvel that he wrote so many fine ones. Had Franck been able to drudge all day, and turn out nothing but masterpieces before breakfast, he would have been an even greater incongruity than he actually was.

HARVEY GRACE.

### POLITICAL ADDRESSES

Special addresses to women electors will be broadcast this week by a woman representative of each Party. Particulars of these will be found in the programmes on the following days:—

Monday, May 13

LIBERAL

Wednesday, May 15

LABOUR

Thursday, May 16

CONSERVATIVE

studied him fully even now? I doubt it. No composer of his standing needs so much indulgence—so much turning of the blind eye on his worst pages, or, perhaps, so much care in the study of his best. But the first step is to realize how greatly his work was affected, both for good and ill, by the unique circumstances of his life. His composing was mainly done during holidays and before breakfast. Winter and summer he rose at 5.30; at 7.30 he

### HOLIDAY PROGRAMMES AND HOLIDAY READING.

You will be listening to the Whitsun programmes, whether you are at home or out on the open with a portable set. Make sure that you have the Special Whitsun Number of 'The Radio Times', which will be on sale everywhere on Friday, May 17, at the usual price of Two Pence; the warning is necessary for there is always a rush for our special issues, and, if you do not order early, you may find that your Newsagent is 'sold out.' The Whitsun Number, which is to have a special coloured cover with a design by E. McKnight Kauffer, will contain a number of stories, verses and articles: 'The Watcher', by Einar Skordum; 'The Witch of Westminister', by Ralph de Rohese; 'The Blackbird's Mate', by Liam O'Flaherty; 'Hans across the Sea', by Harry Graham; 'Scandinavian Music of the Past', by Compton Mackenzie; 'The Ring at the Nibelungs' (a new telling of the story of Wagner's opera-cycle, from which we are often hearing excerpts, though to many the saga of 'The Ring' may be unknown). A special feature of the issue will be the illustrations contributed by Arthur Rackham, Eric Fraser, Arthur Watts, Sheriffs, 'Nich' and Eric Daylish. Don't forget the date—Friday, May 17.

## THE PICTURESQUE STORY OF CHRISTINA OF SWEDEN.

Mrs. Compton Mackenzie's Article, continued from page 283.

Free at last, she hastened incognito from Sweden, travelling with a small retinue as a young gentleman of quality. No sooner was the crown lifted from her head than the parricidal became pornographic, and a flood of foul scandal was let loose over Europe and never ceased to circulate as long as she lived. She certainly supplied her enemies with rich material with her unconventional ways, her hard swearing, and her fearless tongue.

At Innsbruck she was received into the Catholic Church, and the journey to Rome began. Her retinue consisted of a motley collection of all nations and only four women. She had an extreme dislike for the average of her sex, though there were certain ladies distinguished for their wit or beauty whom she delighted to honour with her admiration. She readily admitted the utility of women in general, and the ladies in waiting she dragged round Europe with her were mostly homely creatures whom she treated with a generosity worthy of the best slave-owning traditions.

Maria Francesco Santinelli joined her suite at Pesaro. He was the son of a noble impoverished family whose nobility had apparently gone the way of their wealth. He danced, jostled, fenced to perfection, wrote charming poems, and was handsome and amusing. He was one of the many worthless people whom Christina blindly favoured.

The state entry into Rome was a gorgeous affair. Bernini designed a silver coach for Christina, and the Pope warned the Cardinals that behaviour was to be of the strictest, the lady from the North not being accustomed to Southern habits. And behold, Christina appeared at the steps of St. Peter's, not in a silver coach, but mounted on a white charger, booted and spurred, with white satin breeches embroidered in gold, her sword at her side, her head covered with a plumed helmet. Alexander VII must have gasped, but at this time he was ready to accept any eccentricity from the

royal convert with a smile. Very shortly his attitude changed. Christina's mode of life was not worthy of so priceless a convert. The Palazzo Farnese, where she lodged, was soon notorious. Her servants kept a gaming house below stairs, and, led by Santinelli, pillaged and plundered. There was no discipline, and Christina was too intoxicated with what she considered her liberty, to worry about domestic affairs. Money difficulties assailed her from the first—Sweden was always late with her revenue, and not a little grudging with it. Pawning and borrowing were the order of the day. Factions arose in her suite, French and Spanish coming to blows. She was, in fact, surrounded by a dreadful crew.

It was only when Cardinal Azzolino came into

her life that dignity and a certain amount of order was restored to her. She made him responsible for everything, and the first thing he did was to clear out the Santinelli faction and install some comparatively honest people in her household. Azzolino was the leader of the famous 'flying squadron,' a brilliant creature whom Christina loved to the end of her days, which caused the Vatican some concern.

Her freedom was really a disappointment. She missed her crown, and was always intriguing for another, Naples and Poland were seriously considered, but though much money was spent on projects, nothing came of it all. Twice she paid sensational visits to France, visiting once Ninon de Lenches and discussing love, and on her last visit having her Italian Master of Horse, Monaldesco, put cruelly to death by the sword while she was the guest of Louis XIV at Fontainebleau, for treachery, she said. This was a serious blot on her career, and she never divulged the true reason for the murder.

Finally, after making a faint bid for the Swedish throne on the death of Charles X, which was firmly resisted by Sweden, she settled down to a fairly reasonable life in Rome, with Azzolino always at hand, amusing herself with Vatican plots and writing her biography, which should have had the favour of Casanova, but instead was in insincere justification of herself before a censorious world.

She died on April 9, 1689, leaving Azzolino her heir, and instructing him to destroy all their correspondence. The Cardinal only had time to destroy his own contributions, as he died two months later, leaving Christina's long revealing letters to him for posterity. They have been collected and edited by Baron de Bihl, and make a fascinating volume well worth reading, only one wishes that Azzolino had not had time to destroy his side of the evidence of a very remarkable friendship.

FAITH COMPTON MACKENZIE.

## The Listener

THE B.B.C. NEW WEEKLY

Special Features:

'PLOT AND CHARACTER IN THE MODERN NOVEL'

By HUGH WALPOLE

'ACCIDENTS IN INDUSTRY'

By ERNEST BEVIN

'JOAN OF ARC'

By EILEEN POWER

will appear in next Wednesday's issue.

ad.—ON SALE EVERYWHERE.—ad.



# WONDERS OF A CITY OF WAX.

## The Life of the Bee Hive. ♦ By M. G. Kennedy Bell.

At 6 p.m. on Monday next, May 13, Mr. C. W. Judge is to give a talk on 'Bee-keeping as a Profitable Hobby.'

**I**F we stand outside a beehive on a warm summer's day, we shall get some idea of the hurrying activity of the waxen city within and to quote the incomparable words of that great authority, Maeterlinck: 'The exterior of the hive gives the best idea of this people, essentially laborious. From sunrise to sunset all is movement, diligence, bustle—it is an incessant series of goings and comings, hundreds of bees arrive from the fields laden with materials and provisions; others cross them again and go in their turn to the country. Here, cautious sentinels scrutinize every fresh arrival, there, purveyors in a hurry to be back at work again stop at the entrance of the hive, where other bees unload them of their burdens.'

All through the long summer day this goes on, there is no lessening in energy, no shirking of labour, no striking. . . . The work is done with orderly precision, each taking his allotted part, and working together for the common good in this well-ordered monarchy.

At this time of the year, your hive consists of one fertile Queen, a few hundred drones, and from 30 to 50 worker bees. The Queen, or Mother Bee, as she is sometimes called, is a perfectly developed female, and she lays all the eggs from which the other bees are developed. These eggs are of two kinds—drones and workers, but the worker eggs, under special food and treatment, can develop into queens. The Queen lives from three to five years, but usually re-queening is recommended after the third year, as then her egg-laying powers begin to decrease. She is easily distinguished from either worker or drone, as she is longer in the body, and of a more slender structure. She is capable of laying about 2,000 eggs a day when in her prime.

The drones are more bulky than the Queen, and larger than the worker, more like an ordinary bumble bee. They are great idle fellows who do no work at all, and live by the labours of the workers, and as is fitting, they possess no sting. They are called into existence at the opening of the season to fertilize the young queens, and at the end of the summer, when the honey flow ceases, food is withheld from them by the workers, and they are driven forth from the hive to perish miserably. The workers are the mainspring of the hive, and upon them devolves all the work of collecting and defending the stores, building the comb, feeding and looking after the Queen, brood, and young bees.

In fact they do all the work of the hive except that of actually laying the eggs. During the summer they work so hard that



THE RULER OF THE HIVE.

A glimpse of court life among the bees—the Queen surrounded by a crowd of her assiduous 'ladies-in-waiting.'

they seldom live for more than six weeks. It is their marvellous brain and intelligence that regulates all the work of the hive, that wonderful 'Spirit of the Hive,' of which we really know so little. Even Maeterlinck, who has an almost uncanny insight into the doings of that waxen city, the hive, says: 'Beyond the appreciable facts of their life, we know but little of the bees and the closer our acquaintance with them the nearer is the appreciation of our ignorance brought to us.' But for all that, in his wonderful book, 'The Life of the Bee,' he does manage to lift the veil, and show us something of the busy life that is going on in the hive all through the day, and I cannot do better than quote this in his own words:—

'There are the nurses who attend the nymphs and the larvæ; the ladies of honour who wait upon the Queen, and never allow her out of their sight; the house bees who air, refresh or heat the hive by fanning their wings, and hasten the evaporation of the honey that may be too highly charged with water; the architects, masons and wax-workers who form the chain and construct the comb; the foragers who sally forth to the flowers in search of the nectar that turns into honey, of the pollen that feeds the nymphs and the larvæ, the pro-

polis that welds and strengthens the buildings of the city, or the water and salt required by the youth of the nation. . . . The orders have gone forth to the chemists who ensure the preservation of the honey by setting a drop of formic acid fall in from the end of their sting; to the capsule makers who seal down the cells when the treasure is ripe; to the sweepers who maintain public places and streets most unapproachably clean; to the bearers whose duty it is to remove the corpses; and to the amazons of the guard, who keep watch on the threshold by day and by night, question comers and goers, recognize the novices who return from their very first flight, scare away vagabonds, marauders, and loiterers, expel all intruders, attack redoubtable foes in a body, and, if need be, barricade the entrance.'

Such is the continual, daily life going on in every hive, and then we humans think we are the only living creatures who know the meaning of work.

If we study our little friend, the Bee, she is, quite apart from her marvellous industry and honey-producing arts, we are lost in admiration for her wisdom and construction. For instance, have you ever considered how she can see to do her work in the dim darkness of the hive?

If we examine this question we find that the organs of sight in the bee consist of a large pair of compound eyes, and the simple eyes. The compound eyes really consist of a number of separate eyes, united together, and directed to different points, thus allowing the bee to have a wider range of vision in all directions than would otherwise be possible. The worker bee spends much of her time in the open air, and accurate and powerful vision are essential to the success of her labours. The simple eyes, of which there are three, are very convex, and they are adapted to short distance sight, so these eyes function somewhat like a strong cataract lens, I imagine, and are used for the work inside the hive, and for all near sight purposes. The compound eyes are used for all long distance work. . . . So while we humans have to resort to opticians and have spectacles of different strength Nature has endowed the bees with eyes of varying strength and power for their various duties.

Throughout all the centuries, no other insect associations have more excited the attention and admiration of mankind in every age than the colonies of bees, and many of the ancient Greek and Roman writers are loud in their praises. Aristotle and Pliny had quite up-to-date ideas con-

(Continued on page 390.)



## Home, Health, and Garden.

## SOME APPETISING SAVOURIES.

From a talk by Miss E. Randall.

THESE are two kinds of savouries—first the after-dinner savoury, which is literally only a mouthful and should, therefore, be small but very dainty; secondly, the more substantial savoury which can be served at a luncheon or supper, and can even take the place of an entrée when the dinner consists of a few courses only.

Those of you who have had to do with the preparation of dinners have doubtless found that many people have a great deal of trouble with them, and they are in more general use than they were formerly. Remember that it is often the simplest savoury that is most appreciated—it is the seasoning and serving which count. Remember, too, that if the savoury is meant to be hot, it should be really hot, otherwise it will lose much of its value.

Eggs, as a rule, are not served as savouries, but rather instead of a fish course at a dinner or luncheon. The foundation of a great many savouries is cheese biscuits or cold aspic jelly.

As cheese biscuits are so commonly used as a foundation, I will give you a recipe for making them.

## Cheese Biscuits.

2 ozs. flour. 1/2 oz. cheese.  
2 ozs. butter. Pepper and salt.

Roll the butter into the flour, add cheese, pepper and salt. Mix till it forms a dough. Roll this out and cut thinly on a floured board and cut into various shapes—rounds, ovals or fingers. These biscuits can be made in a large quantity and kept in a tin—just re-baked before using.

## Cheese Wafers.

1 oz. grated cheese. Pinch of salt.  
1 oz. butter.  
10 plain ice water biscuits.

Melt the butter, add cheese, pepper and salt. Spread this mixture evenly on both sides of the wafers. Place on a baking sheet and bake in a cool oven for ten minutes, or until crisp and light brown colour.

## Prunes à la Montpellier

1 lb. prunes. 1/2 lb. sugar.  
1 hard-boiled yolk of egg.  
1/2 tsp. lemon juice.

Wash and boil the prunes, add the parsley finely chopped, sugar. Add the butter and the yolk of egg. Remove the stone from the prunes and pipe this mixture into the prunes. Place on the cheese biscuit and decorate.

## Cheese Creams.

Rounds of toasted bread. 1/2 oz. butter.  
Pepper, salt, mustard.  
1 oz. grated cheese. Squares of bacon.

Toast the bread on one side only. Melt the butter, add cheese, mustard, pepper and salt, and spread on the untoasted side; place a square of bacon on top. Put in a warm oven or under the grill till a golden brown colour.

## Marguerite Caviare.

Rounds of beetroot. Steamed white of egg.  
Caviare.

Put the white of egg in a small greased basin and steam carefully. When cold use.

Cut a round of beetroot and cut thin slices of white of egg with a small cutter the shape of a petal and place round the beetroot. Put caviare in the centre.

## Mousse of Ham.

This is a more elaborate cold savoury and can be made in a china soufflé dish or small moule. Chicken or any other cold meat can be used instead of ham.

3 ozs. ham. 1/2 oz. gelatine.  
1 tomato (sliced). 1 white of egg, stiffly  
1/2 tsp. cream. beaten.  
1/2 tsp. aspic. Pepper and salt.

Mince the ham, add sieved tomato, and the cream, slightly beaten. Season well. Carefully fold in the beaten white of egg. Dissolve gelatine in the aspic and add; season well. Pour into the china soufflé dish and when set pour on a little aspic and decorate.

## Cheese Soufflé (Hot).

1/2 oz. butter. 1/2 yolk of egg.  
1/2 oz. flour. 2 whites.  
1/2 tsp. salt. 1/2 oz. cheese.  
Pepper and salt.

Grease a china soufflé dish. Melt the butter and add the flour and cook for a minute. Add the milk and beat till the mixture forms a soft ball. Remove from fire and cool. Add yolks of eggs, cheese, pepper and salt. Carefully fold in the at fly beaten white of egg. Season. Turn into the dish and bake in a cool oven 20 to 30 minutes. This mixture can be varied by leaving out the cheese and adding anchovy essence, chopped oyster, etc.

A DINNER FOR FOUR PEOPLE  
FOR 5s. 6d.

## Menu

Grape Fruit Cocktail,  
Roast Mutton  
Baked Potatoes  
Asparagus à la mode,  
1/2 Apple Trifle  
Coffee.

One grape fruit, 4 lb. 2 shillings  
Roast Mutton, 2s. 1d.  
Baked Potatoes, 1s. 6d.  
Asparagus, 6d.  
Apple Trifle, 3d.  
Coffee, 3d.  
Total, 5s. 6d.

The original menu provides for New Zealand mutton, but those who prefer home produce can substitute a cheaper one.

## Grape Fruit Cocktail.

Take a ripe grape fruit and cut in half. Take out centre, and carefully remove all pith, leaving only the juice and pulp. Break pulp into pieces about the size of a walnut. Take a little juice from the tin of pineapple and about half a dozen cherries. Cut the cherries in small pieces, and put these, together with the juice and grape fruit, into a small bowl. Mix in a little caster sugar but it should not be very sweet. Leave some hours and serve in cocktail glasses with a cherry at the bottom.

## Pineapple Trifle.

Take about ten tins of pineapple and put them in a trifle dish. Sift the sponge cakes, spread with raspberry jam, and cut into about four pieces. Take the remainder of the pineapple chunks, and cut in halves. Put these on top of the sponge cake. Pour the juice over the sponge cake and biscuits, seeing that the latter are properly soaked. Make a thick custard with half pint of milk, and fill the dish as far as possible, pressing down the fruit and cake. Leave overnight. This can be decorated with split almonds, tinned fruit and sauce, or a little cream and white of egg whipped together with a little sugar and piled roughly on top. It is, however, an excellent sweet just as it stands.

## Coffee

Put one heaped tablespoonful of coffee in a earthenware jug, and pour on half a pint of boiling water. Leave to steep for ten minutes, then strain off the coffee. Leave another three minutes and strain off the coffee. The essential points are, that the water is boiling and that the coffee is strained off.

And now, these have been prepared, we come to the joint. A half shoulder of 2 lb. is sufficient for four persons, but if you want any left over you will have to get a little more. Wipe the meat with a cloth, and put into a very hot oven. Cook for one hour and a half. When the meat is cooked, take it out of the oven and put it on a hot dish with potatoes round and keep it hot while making gravy. Pour off most of the fat into a jar, and make gravy with a little flour or gravy thickening.

If you have a good deal of fat collected from various joints, it can be quickly rendered down by putting it in a tin and heating it over a fire. Leave to stand, and when cold you will have a thick cake of pure fat which can be used for cakes, puddings, etc., or is excellent for the children spread on bread.

And lastly, the asparagus should be thoroughly heated in its tin, and turned out just before it is wanted. Have a dish thoroughly warmed and put in a piece of butter a few minutes before serving. Be careful in opening the tin, as the steam is apt to burn the face. Turn out on May 5.

## THIS WEEK IN THE GARDEN

SOME who are not fortunate enough to have a garden can derive a great deal of pleasure by having well planted window boxes. Now is a good time to overhaul these, and fill them with fresh soil ready for planting out the summer flowering plants. The possibilities of this kind of gardening are very great indeed. Window boxes well planted and managed add considerably to the brightness of our towns. It is important to see that the boxes are well drained. A piece of crock should be placed with the concave side downwards over each hole, and the remainder of the bottom of the box ought to be covered with small stones, crocks, or large cinders. A layer of turfy loam or half-decayed leaves should then be placed over the crocks, to prevent the flower soil from choking the drainage. The remainder of the box can then be filled with a mixture of two parts of good loam, one part of leaf soil, and one part of sharp sand, the whole to be thoroughly mixed before being placed in the boxes. Many bedding plants can be used for this form of gardening. Amongst those that have been found useful are fuchsias, ivy-leaved geraniums, begonias, antirrhinums, and many of the commoner hardy bedding plants. It is very

important to give close attention to watering, especially after the boxes have become full of roots. When such a time has arrived, frequent watering with weak liquid manure or occasional applications of some approved fertilizer will be advisable. The removal of decaying leaves and flowers will also considerably prolong the flowering period.

Seeds of wall flowers, Canterbury bells, sweet Williams, and polyanthus should be sown for providing plants for next spring and summer. The last three mentioned are best sown in boxes and placed in a cold frame where they are under better control.

Take every advantage of dry, sunny weather to see all vacant ground and also between growing crops. Those who have not tried it should adopt a system of constant hoeing to keep a loose mulch of soil on the surface. This prevents evaporation and gives far better results than the constant use of the watering-can or hose during dry weather.—Royal Horticultural Society's Bulletin.

The B.B.C. Household Talks, 1928, is now ready and can be had from any bookseller, price 1/-, or from Savoy Hill, price 1/3, post free.



# PIANISSIMO

FROM the quick, light touch of the fiddler playing a jig to the rich melodious music of the Masters played on a Stradivarius, the voice speaks to us with almost human tones.

Extremely high notes and the very low notes are difficult to reproduce faithfully.

The violin often relies on those high, sweet, bird-like notes for its most expressive effects, yet because of a poor set of an inferior battery, notes thus sounding drift away gently and so are unpleasant, clear and destroy our enjoyment.

With the sure FOUNDATION of a Siemens Battery, a good set and a good loud-speaker, these high, sweet notes will be translated in a better purr and then fade away gradually—very softly (PIANISSIMO).

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## 5.0 An Organ Recital from Bishopsgate

10.30 a.m. (Day only) TIME SIGNAL, GREEN  
WIDE WAVE, 1 FOUR LAST

### 3.30 A MILITARY BAND CONCERT

DORIS VANE (Soprano)  
JOHN THORNE (Baritone)  
THE WIRELESS MILITARY BAND  
Conducted by H. WATSON O.D.S.E.  
Overture, 'La Comtesse' (Choderlos)... Rossini  
DORIS VANE  
Voi che sapete (Ye who know) (Figaro) ... Mozart

May Day ... .. Strakosky  
CHERUBINO, the page of the household of the Count and Countess, cannot make up his mind, poor lad, whether he is more in love with his mistress or with the maid Susanna. He finds it impossible to speak to either of them without blushing and sighing. He has at last confessed to Susanna that he has written poetry in honour of his lady, and the two shall him mercifully. The Countess commands him to sing his ballad, while Susanna accompanies him on the guitar. That is the air which is to be sung now, one of the most wholly delightful of all Mozart's seductive melodies. The gist of the poem is a request to be told what nature of thing love is, so that the singer may know whether that really is the melody from which he suffers.

BAND  
Selection, 'Lohengrin' ... Wagner

JOHN THORNE  
All through the Night  
Simon the Celibate ... arr. Lily Cover

BAND  
Five Pieces  
Impromptu ... ..  
Bear's Dance ... ..  
Evening Song ... ..  
Idle and Seek ... ..  
March, 'In Voluntary' (in folk song style) ... ..

DORIS VANE  
If there were diamonds to sell ... Ireland  
Fairy Lutes ... ..  
Love has Wings ... ..

BAND  
Second Polonaise ... ..

JOHN THORNE  
Bonnie George Campbell ... Keel  
Sea Fever ... ..  
The Two Corbiers ... ..

IT has always been a temptation to composers to make new settings for traditional folk songs. It is a risky adventure, even when a folk song is not of itself a really good tune, it very often has so firm a hold on the popular affections that it is not easy to displace it. Indeed, and to relate, it is often the worst tunes which are the best loved. Here are two examples by present-day composers, of old songs furnished with new music, and listeners must decide for themselves whether or not they think the modern tunes such as to oust the older ones from the positions they have held so long.

BAND  
Three Irish Pictures ... .. Ansell

### 5.0 ORGAN RECITAL

By JOSEPH BONNET  
Relayed from the Bishopsgate Institute

Trumpet Tune and Air ... .. Purcell  
Aria, 'Popolare del Paese di Ath' ... Enrico Bonni  
Fantasy and Fugue in C Minor ... .. Bach  
Poemes d'Automne, (a) Lied des Chrysanthemes, (b) Matin Provencal ... .. Joseph Bonnet

### 5.30 'English Eloquence'

(See centre of page)

(For 5.45-6.15 and 7.55-8.45 Programmes see opposite page)

## SUNDAY, MAY 12 2LO LONDON & 5XX DAVENTRY (855 M. 112 K.C.) (1402.5 M. 112 K.C.)

### 8.45 The Week's Good Cause.

Appeal on behalf of the Children's Health Centre for S.W. London

THE Committee responsible for the Ante-natal Work, Infant Welfare, and School Treatment in Putney, Roehampton, Wandsworth, West Fulham, and Southfields have had to fight difficult conditions for many years. The growth of the neighbourhood and the increasing demand for advice and treatment have compelled them to take action. Their



LANCLOT ANDREWES.

### 9.40 'English Eloquence'

A Sermon by the Right Rev. LANCLOT ANDREWES, Bishop of Ely, preached before the King's Majesty at Whitehall Tuesday the Twenty-fifth of December, A.D. 1610, being Christmas Day

ALTHOUGH, as one of the Chaplains to Queen Elizabeth, Andrewes had already won a reputation as an outspoken divine, it was during the reign of James I that he became the important leader he was. In earlier days he had sought the society of such learned Elizabethans as Raleigh, Sidney, Stow, and Camden; the result was that his sermons were perhaps the most erudite of his time. The sermon that is being read today was preached before King James and a Court Congregation, the result being that, before such a mentally congenial assembly, Andrewes was able to give full rein to his erudition. His position is typically that of an Anglican, equally removed from the Puritan and the Roman positions.

work is at present carried on in a converted butcher's shop. The object of the appeal, therefore, is to get money for more adequate accommodation and equipment for all medical work from ante-natal days until the child leaves school. It is acknowledged that only the continuance and expansion of such work can reduce the tragically high rate of mortality in maternity and improve the health of the children.

Donations should be addressed to the Hon. Treasurers of the Appeal, H. D. Wood, Esq., and W. S. Toon, Esq., at Barclays Bank Ltd., 145, Upper Richmond Road, Putney, and marked 'Wireless Appeal'. Cheques should be made payable to the Children's Health Centre and crossed 'Barclays Bank, Ltd.'

8.50 WEATHER FORECAST, GENERAL NEWS  
BULLETIN; Local Announcements; (Daventry  
only) Shipping Forecast

## An Appeal For London Children

### A CONCERT

LOUISE MARSHALL (Contralto)  
THE WIRELESS STRING ORCHESTRA  
Conducted by JOHN ANSELL

Concerto for Strings

John Humphries, Ed. Ludwig Lebel

JOHN HUMPHRIES has often been mistaken for one J. S. Humphries, and even the historian Hawkins confused them. It is to the enthusiastic researches of Alfred Moffat that we owe anything we know about John.

Born in 1707, he died about 1730—still 'a young man of promising parts and a good performer on the violin.' He left in all three volumes of violin music, and the first is called in the preface, 'The first fruits of a young gentleman now not above nineteen.' It was six solos for violin with a bass; the second volume consisted of twelve Concertos for two violins. They include a good deal of fresh and melodious music which is well worth rediscovering and offering to present-day audiences.

Toccata

Benedetto Marcello (1686-1739), arr. Esposito  
Suite in G ... .. Purcell, arr. Harrison  
Quintet in B Minor for Piano-forte and Strings

Robert Chignell  
(Piano-forte, BENJAMIN MASON)

LOUISE MARSHALL

L'Invitation au Voyage ... ..  
Entrée ... ..  
Largo ... .. } Duparc

DUPARC, although entering the ranks of music first of all as an amateur, was a pupil of César Franck's, and enjoys the rare distinction of having had one of his pieces arranged in two different forms by such distinguished hands as Saint-Saëns and César Franck himself. With a stern self-criticism which the creative artist does not always show towards his own works, Duparc has destroyed quite a number of his earlier pieces, but a number of those which he has given to this world are rich in a beauty of their own. As yet he is best known to us as a song composer, and as listeners can hear for themselves in those three songs, he has a fine sense of the dramatic as well as the lyrical value of the poems he is setting, and a real skill in finding the right musical expression for it.

ORCHESTRA

Andante Granoso and Capriccio ... Robert Fuchs  
Musetto ... ..  
Berceuse and Valse ... ..

LOUISE MARSHALL

Sleep, Wayward Thoughts ... John Dowland  
P. the was a Fair Maid ... ..  
So Sweet is She ... ..

Cradle Song ... ..  
ORCHESTRA

Concerto in C ... .. Bach, adapted Later  
(First Performance)

Andante ... .. Felix White

FELIX WHITE is one of the present-day English composers who owe allegiance to no established school. He began his musical studies at the early age of five, under the guidance of his own mother, but, apart from that, has practically taught himself. His first work to be given a hearing was an Overture 'Shylock,' played by Sir Henry Wood at one of his Promenade Concerts in September, 1907, when the composer was only twenty-three. Since then he has produced much orchestral music, some in the most serious vein, and some more light-hearted, as well as many smaller incidental pieces and close on three hundred songs.

The 'Arietta' appeared originally as a Trio for violin, viola and violoncello, and the last named instrument has interested him so much that he has composed a Study for twelve of them. In many ways he is among the most original of modern English musicians.

10.30 Epilogue



# 5.45 Bach Cantata from Birmingham

(For 3.30-5.45 Programmes see opposite page)

## 5.45-6.15 app. Church Cantata (No. 2) Bach

Relayed from the Church of the Messiah, Birmingham

Chorus: VON HINDEL, STEIN

Part I: MARY LOOK FROM

Part II: MARY LOOK FROM

Part III: MARY LOOK FROM

Part IV: MARY LOOK FROM

Part V: MARY LOOK FROM

Part VI: MARY LOOK FROM

Part VII: MARY LOOK FROM

Part VIII: MARY LOOK FROM

Part IX: MARY LOOK FROM

Part X: MARY LOOK FROM

Part XI: MARY LOOK FROM

Part XII: MARY LOOK FROM

Part XIII: MARY LOOK FROM

Part XIV: MARY LOOK FROM

Part XV: MARY LOOK FROM

Part XVI: MARY LOOK FROM

Part XVII: MARY LOOK FROM

Part XVIII: MARY LOOK FROM

Part XIX: MARY LOOK FROM

Part XX: MARY LOOK FROM

Part XXI: MARY LOOK FROM

Part XXII: MARY LOOK FROM

Part XXIII: MARY LOOK FROM

Part XXIV: MARY LOOK FROM

Part XXV: MARY LOOK FROM

Part XXVI: MARY LOOK FROM

Part XXVII: MARY LOOK FROM

Part XXVIII: MARY LOOK FROM

Part XXIX: MARY LOOK FROM

Part XXX: MARY LOOK FROM

Part XXXI: MARY LOOK FROM

Part XXXII: MARY LOOK FROM

Part XXXIII: MARY LOOK FROM

Part XXXIV: MARY LOOK FROM

Part XXXV: MARY LOOK FROM

Part XXXVI: MARY LOOK FROM

Part XXXVII: MARY LOOK FROM

Part XXXVIII: MARY LOOK FROM

Part XXXIX: MARY LOOK FROM

# THE DAY OF REST. Sunday's Special Programmes.

From 2LO London and 5XX Daventry



Broadcast Churches—XIII.

## ST. MARY-

## LE-BOW

from which an organ recital is relayed by London and Daventry every Friday at 12.30 p.m.

By the Rev. S. GORDON PONSONBY, M.A., Vicar of St. Mary-le-Bow

ST. MARY LE-BOW, Sancta Maria de Arcubus, stands within the ancient Roman Londinium on the site of a basilica, some fifteen feet below the present level of Cheapside. The spire stands on an ancient Roman causeway running east and west. Underneath the present church the ground is covered by an ancient crypt, said to be of the eleventh century; it contains a good many Roman bricks in its walls and the pillars may be of an earlier date. When supported his church with a concrete covering on the arches of the crypt.

We do not know when the Roman basilica became a church, but if it did so during the Roman occupation, the site is probably one of the earliest places of Christian worship in Britain. It is not certain when the Court of Arches, the principal court of the Archbishop of Canterbury, first was held in the church, but in 1272 the Bishop of Rome issued instructions to the Archbishop of Canterbury and the Dean of Arches to submit new regulations and rules for their Court, as the existing ones were old and obsolete.

In 1647 this church was the principal of the Archbishop of Canterbury's fifteen Parishes in the City of London. In that year Bishop Howley held his last Lophyma on in the church for his thirteen parishes.

The tower of one of the earlier churches stood at the south-west corner of the present site, but it was blown down in the thirteenth century. A new tower, of which a picture may be seen in the vestry, was built in 1320 on the site of the inner porch to the church.

The older church and the tower of 1320 were all burnt down in 1666.

Wren built the present spire on a site to the north of the older one.

The church itself is a smaller reproduction of the basilica of Constantine in Rome.

Wren built a gallery inside at the west end in which he placed the organ and choir. This was, unfortunately, removed some sixty years ago and the organ was put in the north-east corner. Above Wren's organ there was a model of an Archbishop's mitre in wood which now stands in the vestry. There is also a good bust of King Charles II, in whose reign the church was rebuilt.

The pulpit is a fine piece of woodwork, contemporary with the building of Wren's church. If it is not Grindling Gibbons' work, it is certainly of his school.

The font is a solid piece of Sicilian marble of the late eighteenth century, replacing one given by Mrs. Frances Dashwood in 1675, which is now in St. Alban's Church, Westcliff-on-Sea.

It is thought unsafe to ring the famous peal of twelve bells, so they can be only chimed for the present. It is estimated that about £10,000 will be required to put the spire and bells in good ringing order.

# St. Martin-in-the Fields Special Service

their crying heard, the Star of Hope shall rise, the brightness of the Sun of Righteousness shall lighten all their path, shall be their Comforter to quicken and to guide. Myself their sad distress will pity; my moving Word shall be their strength to

(Tenor).—Thou' art the silver ore becomes, and by the Cross God's word is established so Christian men throughout their lifetime in pain and grief must patient be.

(Chorus).—Grant us, O Lord, to keep the faith amid a faithless nation, tho' men took part with Satan take, no pow'r of hell can ever shake the Church's sure foundation.

The words (English version by Dr. E. W. Naylor) are repeated by persons of Messrs. Driskopf and Hart.

## 7.55 A Religious Service

from

ST. MARTIN IN THE FIELDS

THE BELLS

Order of Service

By the Rev. the Rev. Canon E. W. Naylor, B.A. (A. and M.)

Canon E. W. Naylor, B.A. (A. and M.)

Canon E. W. Naylor, B.A. (A. and M.)

Canon E. W. Naylor, B.A. (A. and M.)

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Canon E. W. Naylor, B.A. (A. and M.)

Canon E. W. Naylor, B.A. (A. and M.)

## 10.30

## Epilogue

(For details of this week's Epilogue, see page 200)

Daventry only

10.40-11.0 5be Silent

Followed by

St. Martin's Church



















## Monday's Programmes continued (May 13)

5WA CARDIFF 522.2 M.  
528 K.C.

## 11.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cardiff and General Welsh Cyman)Slav March ..... Tchaikovsky  
Prelude 'The Bells' ..... Saint-Saëns  
Overture, 'A Midsummer Night's Dream' .....

Sung: 'The Swan' .....

## 2.30 Broadcast to Schools

Presents: W. M. Williams, J. and  
Plan: 'The Microscope' .....IN this talk we shall  
hear of the very  
small animals which  
swim and float. Pro-  
fessor Williams will  
also talk of animals  
which make the light,  
and of floating3.0 London Programme  
relayed from Daventry3.30 Welcome to  
the Railway  
QueenAddressed by  
W. M. Williams, J. and  
Plan: 'The Microscope' .....Theatricals  
Theatricals  
By permission of the  
TheatricalsTHE RAILWAY QUEEN  
of Great Britain, Miss Ena Best, arrives in  
Barry this afternoon. The ceremony at her  
welcome is being broadcast by CardiffTheatricals  
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By permission of the  
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By permission of the  
TheatricalsTHE ROMILLY BOYS CHORUS AND STRING BAND  
and  
AMALGAMATED SCHOOL CHORUS  
Vocal and Instrumental Music  
THE RAILWAY QUEENMusic by THE G. W. R. PADDINGTON PIPE BAND  
Air, 'The Toy Bridge' .....ROMILLY BOYS STRING BAND  
Instrumental Music5.0 Mr. ISAAC J. WILLIAMS: 'The Land of Spain'  
—I, Travels in SpainMR WILLIAMS will start from Gibraltar in  
this talk and will go on to Algeiras and  
from there to Ronda of the Romans. He will  
also tell of a vulture which  
mountainous rocks5.15 The Children's  
Hour6.0 The Children's  
Hour6.15 The Children's  
Hour10.0 The Children's  
Hour10.5 The Children's  
Hour11.0 The Children's  
Hour11.15 The Children's  
Hour11.30 The Children's  
Hour11.45 The Children's  
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Hour12.15 The Children's  
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Hour1.0 The Children's  
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Hour5.30 The Children's  
Hour5.45 The Children's  
Hour6.0 The Children's  
Hour

The man  
who  
smokes  
Player's  
gets  
Quality



NCC 634



THE RAILWAY QUEEN  
of Great Britain, Miss Ena Best, arrives in  
Barry this afternoon. The ceremony at her  
welcome is being broadcast by Cardiff

5SX SWANSEA 596.5 M.  
1,070 K.C.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

3.0 London Programme relayed from Daventry

3.30 S.B. from Cardiff

5.0 London Programme relayed from Daventry

5.15 S.B. from London

10.0 S.B. from Cardiff

10.5-11.20 S.B. from London

6BM BOURNEMOUTH 596.5 M.  
1,040 K.C.

2.30 London Programme relayed from Daventry

5.15 S.B. from London

6.30 For the Boys' Brigade

6.45-11.20 S.B. from London (10.4 Local An-  
nouncements)6PY PLYMOUTH 596.5 M.  
781 K.C.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour  
JACK THE GIANT KILLER  
An old English tale adapted and made into a play  
by C. E. HODGES



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**GREATEST ARTISTS—  
FINEST RECORDINGS**









# TUESDAY, MAY 14

## 5GB DAVENTRY EXPERIMENTAL

622 KC/S  
TRANSMISSIONS FROM 10.15 TO 11.15 P.M. ON TUESDAY

3.9 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA  
From the Rivoli Theatre

### 4.0 An Orchestral Programme

From Birmingham

THE BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by FRANK CASTLE

Overture, 'Hamlet' ..... E. Bach

GARDA HALL (Soprano) and Organists

'Song' ('Romeo and Juliet') ..... Gounod

Long Song ('Marion Leconte') ..... L. Massenet

ORCHESTRA

Pastoral, 'A Midsummer Night's Dream' ..... Mendelssohn, arr. F. Schumann

LUCY VISCONTI (Oboe)

Andante in G ..... Mozart

GARDA HALL

Through the Night ..... Wolf

The Virgin's Slumber Song ..... Reger

Solberg's Song ..... Grieg

ORCHESTRA

Evening in the Mountains ..... Grieg

At the Casino

LUCY VISCONTI

Pavane pour une Infante défunte (Pavane for a dead Princess) ..... Debussy

5.15 ORCHESTRA  
Suite, 'On Jotham River' ..... Woodford-Falkner

5.30 The Children's Hour  
(From Birmingham)

'Brookstick Steeds' A Mayday Adventure by Mary Richards

Duets by MARJORIE PALMER and ETHEL

WILLIAMS (Contralto)

W. A. CLARKE (Bassoon)

6.15 TIME SIGNAL, GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE  
and THE B.B.C. DANCE ORCHESTRA  
LOUISE SELKIRK (Trumpet Solos)  
G. A. DALES (In Norfolk District Songs and

7.45 JACK HULBERT  
(The Famous Revue Artist)

8.0 'There are Crimes and Crimes'  
(See centre of page)

9.30 A Ballad Concert  
(From Birmingham)  
ETHEL WILLIAMS (Contralto)  
W. A. CLARKE (Bassoon)  
In and Out of 'Oude and Ede'

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.0 A RECITAL  
by LUCO AMAR (Violin)  
and GUNTHER RAMIN (Cembalo)  
Relayed from the Bishopsgate Institute

G. GUNTHER RAMIN

Prelude and Fugue in F, Dietrich Buxtehude  
Toccata in D Minor ..... 1637-1707

LUCO AMAR

Sonata in A Minor for Unaccompanied Violin  
by Johann Sebastian Bach (1685-1750)

GUNTHER RAMIN  
Prelude and Fugue in A, Bach (1685-1750)

LUCO AMAR, the violinist in this recital of music, as fresh and wholesome as it is familiar, is already well known to listeners as the leader of the Quartet which bears his name side by side with that of Hindemith, the brilliant viola player and composer.

Guntner Ramin is the organist in the Thomaskirche of Leipzig, the Church which the great Bach himself made famous for all time. There is thus a special interest in having a great organ Prelude and Fugue of the master's, played by one who is, musically, his direct lineal descendant, as well as being a distinguished upholder of his art.

## 'THERE ARE CRIMES AND CRIMES'

A Comedy by

AUGUST STRINDBERG

will be broadcast from 5GB

TONIGHT AT 8.0.

and from London and Daventry

on Thursday night.

Full particulars of the production will be found on page 309.

If for nothing else, Buxtehude would be remembered as one of the masters whose music was sincerely studied by the great Bach. It formed a very important part of that tradition which Bach made the starting point of his own splendid music. But as an organist himself, and as composer of organ and church music, he has a place of real honour in the history both of the instrument and of music. A Swede by birth, he spent a good part of his life in Germany, dying at Lübeck in 1707.

Pachelbel was a pupil of Corelli, who was master of his instrument at so early an age that when he was only fifteen he became one of the Chapel violinists to the Margrave of Ansbach. He was afterwards Director of Music to the King of Poland, and then spent some years in the suite of the Prince of Saxony, travelling throughout Europe with his master. The last years of his life were spent as leader of the orchestra at the Saxon Court, and in the Opera Orchestra, and he died there, in Dresden, in 1755. He was among the best of the early eighteenth-century violinists, and had a good deal to do with raising the art to a high level in Germany. As late as will hear in this Sonata for violin without accompaniment, he must, indeed, have been a master of his instrument and all its resources.

(Tuesday's Programme continued on page 309).

This Week's Epilogue

'HIS MERCY'

'Father of Heaven whose Love profound'

Psalm 103, vv. 8, 9 and 11-17

'When all Thy mercies, O my God'

Requiescat in pace, v. 13.

## A Private Income —Not a Salary

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**THIS ENQUIRY FORM SENT NOW WILL BRING YOU DETAILED PARTICULARS OF A PLAN WHICH WILL MAKE YOU A HAPPIER AND RICHER MAN. POST IT TO-DAY—NO OBLIGATION IS INCURRED.**

To J. F. LUKIN (Manager),  
SUN LIFE ASSURANCE CO. OF CANADA,  
12, Sun of Canada House, Corporation Street,  
Trinity Square, London, E.C.

Assuming I am 55 and have £1000  
on my part—do you think you could give  
me a plan which will make me a richer man?

Name:

For Mrs. or

A. or

Address:

Post Office

1





Most people pay away from 10 to 15% of their total income in rent. That means all the money you earn by nearly two months of hard work is poured into your landlord's pocket. Why should you do that when practically the same amount of money paid monthly just like rent will buy a comfortable house for you? In about 15 years the house will be yours. When we ask payment, it means you have a comfortable asset worth hundreds of pounds and at the same time a substantial increase in your income.

#### A FAIR DEAL

When we ask you to pay for your house by instalments, we advance 80% of the value of the house. We will also, if desired, arrange for all the legal details, insurance of the house, and advise you about the value of the house.

#### FINDING THE MONEY

When we ask you to pay for your house by instalments, we advance 80% of the value of the house. We will also, if desired, arrange for all the legal details, insurance of the house, and advise you about the value of the house.

Like rent, repayments fall due monthly. The monthly sum includes repairs, insurance, and interest on the loan. There are no fluctuations, nothing to upset your family budget.

#### AN IMPORTANT CONSIDERATION

When you buy a house, you are buying a home. It is not just a building. It is a place where you will live, where you will bring up your family. It is a place where you will spend the rest of your life. It is a place where you will want to be comfortable and happy. It is a place where you will want to be safe and secure. It is a place where you will want to be proud to live.

#### YOUR SAVINGS!

When you buy a house, you are buying a home. It is not just a building. It is a place where you will live, where you will bring up your family. It is a place where you will spend the rest of your life. It is a place where you will want to be comfortable and happy. It is a place where you will want to be safe and secure. It is a place where you will want to be proud to live.

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## Tuesday's Programmes continued (May 14)

5WA CARDIFF. 322.2 M. 928 KC.

2.30 London Programme relayed from Daventry

5.8 Miss CONSUMERS DE REYES: 'Masques and Pageants—IV, Natural Scenery in Open Air Acting'

THE Citizen House Players on many occasions give plays in the open air and thus they know well how to utilize natural resources. 'The spirit of gathering under the tree is in our very blood says Miss De Reyes. It is the spirit out of which our great folk drama of folk dance and of folk song is made.

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Swansea

7.25 S.B. from London

Series, was given its first performance in February of this year, by the Carl Rosa Opera Company, at Huddersfield.

Its Prelude is a big and impressive tone poem in which there are three important themes, the last is a very old and well-loved Welsh folk song.

TOM PICKERING (Tenor) and Orchestra

There is a lady, sweet and kind  
Jillian of Berry .....

ORCHESTRA

Wells Solo .....

GWENDA VAUGHAN (Pianoforte)

Jonstina (Last Movement) .....

Mr. Cathelbach F. G. G. (The ...)

ORCHESTRA

Wells Solo .....

ORCHESTRA

Wells Solo .....



#### AN ANCIENT HAMPSHIRE INDUSTRY.

Mr Sydney E. Allen talks on 'Parchment-Making at Havant' from Bournemouth this evening. The industry has been carried on at this little town for over a century. This picture shows the finished skins being cut from the drying frames.

#### 7.45 A Welsh Orchestral Concert

NATIONAL ORCHESTRA OF WALES  
(Cordderia Genedlaethol Cymru)

Conducted by WARWICK BRATHWAITE

Overture, 'Bronwen' .....

IN the early stages of his career Holbrooke was regarded by most of his older colleagues as quite definitely the 'bad boy' of English music, and he had to fight hard for anything like adequate recognition of his original gifts. He proved himself to be well equipped for that task too, that he was now was something like an assured position is largely the outcome of his unyielding faith in his own work. Among those who helped him with encouragement and understanding was the poet T. B. Ellis, whose great work, 'The Cauldron of Annwn,' Holbrooke was anxious to compose as an operatic trilogy: the project gradually took shape and was carried to successful completion. The subject, taken from the old Welsh mythology, is one in which Holbrooke's romantic temperament found full scope, and the music is vivid and forceful, in keeping with the tragic, passionate story. The first opera in the trilogy was played in Hammerstein's all-fated London Opera House in 1912, Nkuch and Holbrooke's romantic confusion alternating. Its name is *The Children of Don*. The second, *Dylan*, appeared at Drury Lane in 1913 under Sir Thomas Beecham's direction, and in later years, the first has been heard in Vienna and Salzburg. *Brounch*, the third opera of the

5SX 204.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Egwyll Cymraeg  
'PYNCAI A LLYD YSOD  
NHYMRO'

Gen:

Yr Athro E. ERNEST HUGHES, M.A.

A WELSH INTELLIGENCE

'CURRENT TOPICS IN WALES'

A Review, in Welsh, by

Professor E. ERNEST HUGHES, M.A.

7.25 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.35 S.B. from Cardiff

9.45-12.0 S.B. from London

6BM BOURNEMOUTH. 204.5 M. 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. SYDNEY E. ALLEN: 'Rural Industries of Wessex—II, Parchment-Making at Havant'

7.15-12.0 S.B. from London (9.15 Local Announcements)  
(Tuesday's Programmes continued on page 303)







## TALKS AND TALKIES

Every fact that comes to light proves how supreme and eminent the Exide Battery is. Here are two more such facts. The Exide Battery is being used in the reproduction of every Talking Film on view in England to-day. And at the General Election in May it will be the Exide Battery which will amplify the speeches for the political parties. Do you realise that you can have this same Exide Battery in your own set and enjoy the purity of tone and steadiness of service which an Exide Battery always gives?



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# Tuesday's Programmes continued (May 14)

(Continued from page 300.)

## SPY PLYMOUTH

120-140 London Programme relayed from Daventry

230 London Programme relayed from Daventry

5.15 The Children's Hour

A DAY OF MURDER

First of all, The Blue Bird (Mabel Marlowe) is discovered living in a house—then 'The Mouse' in 'Lion' (Holliday) meet in the forest, and so we decide 'Nuffin's Any Use' (Gallantry)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. F. S. Russell, of the Marine Biological Laboratory, Plymouth: 'Life in Tropic Seas—III, Mangrove Swamps'

7.15-12.0 S.B. from London (9.35 Local Announcements)

## 2ZY MANCHESTER

120 Gramophone Records

1.14-2.0 The Manchester Tuesday Midday Society's Concert

Played from the Houldsworth Hall  
A LUNCHEON CONCERT

THE HIRSCH STEING QUARTET

2.30 London Programme relayed from Daventry

4.0 NORTHERN WIRELESS ORCHESTRA  
Pastorals (Lancel)

4.15 London Programme relayed from Daventry

4.30 ORCHESTRA (Continued)

Overture, 'The Arcadians' Munkton and Tallot  
Chanson Triole (Song of Sadness) - Tolchard's  
Humoresque  
Soprano: 'Gipsy Love'  
Chorus: 'Napolitano (Napolitano Song)

Soprano: 'The Village Song' April

5.15 The Children's Hour  
FAIRY AND REVENGE

Songs by BEATRICE COLEMAN  
Stories by JEAN NIX

6.0 Mr. W. F. A. EMMETT: 'The Way to Better Photography—II Practice

6.15 S.B. from London

7.0 Mr. HERBERT SHAW, D.L., J.P. (Secretary of the Newcastle and Gateshead Incorporated Chamber of Commerce): 'Industrial Problems of Tyne-side.' S.B. from Newcastle

7.15 S.B. from London

7.45 A BAND CONCERT

From Sheffield

THE SHEFFIELD CITY POLICE BAND

Conducted by HARRY W. TAIT

First Hungarian Rhapsody ..... Liszt

From Stoke

7.57 H. J. KEY (Baritone)  
I would I were a King ..... Sullivan  
Tosca ..... Verdi  
Galloping Driery Dun ..... Frohe

From Hull

8.5 ARTHUR JOHNSON (Soprano)

Levande ..... Cummings  
Mazurka ..... Elton

From Sheffield

8.15 BANI  
Mantary on a Well-known Air .... H. W. Tait  
(First Broadcast Performance)

From Stoke

8.33 K. J. KEY  
Old Clothes and Fine Clothes ..... Sullivan  
Forer Ballad ..... Verdi  
The Song met Farmer ..... Lark Wilson

From Hull

8.41 ARTHUR JOHNSON  
Air from Violin Concerto ..... Goldmark  
Serenade ..... York Bowen

From Sheffield

8.51 BANI  
Flight of the Bumble Bee .. Borsky Korsakov  
Farandole (The Maid of Arles) .. Bizet

9.0-12.0 S.B. from London (9.35 Local Announcements)

## Other Stations.

### 5NO NEWCASTLE

2.10 Opening of the North-East Coast Exhibition by H.R.H. The Prince of Wales. 1.15-2.10 London Programme relayed from Daventry. 2.30 Overture by Herbert Haworth. From 3.00 clock Ph. and L. from Hull. 5.15 The Children's Hour. 5.15 S.B. from London. 7.0 Mr. F. S. Russell, J.P. Secretary of the Newcastle and Gateshead Incorporated Chamber of Commerce: 'Life in Tropic Seas—III, Mangrove Swamps'. 7.15 S.B. from London. 7.45 A BAND CONCERT. 7.45 S.B. from London. 8.0 S.B. from London. 8.15 S.B. from London. 8.30 S.B. from London. 8.45 S.B. from London. 8.55 S.B. from London. 9.0 S.B. from London. 9.15 S.B. from London. 9.30 S.B. from London. 9.45 S.B. from London. 10.0 S.B. from London. 10.15 S.B. from London. 10.30 S.B. from London. 10.45 S.B. from London. 11.0 S.B. from London. 11.15 S.B. from London. 11.30 S.B. from London. 11.45 S.B. from London. 12.0 S.B. from London.

### 5SC GLASGOW

11.5-12.0 A Band of Gramophone Records. 2.0 Overture by George Pratt. 2.15 London Programme relayed from Daventry. 2.30 Overture by Herbert Haworth. From 3.00 clock Ph. and L. from Hull. 5.15 The Children's Hour. 5.15 S.B. from London. 7.0 Mr. F. S. Russell, J.P. Secretary of the Newcastle and Gateshead Incorporated Chamber of Commerce: 'Life in Tropic Seas—III, Mangrove Swamps'. 7.15 S.B. from London. 7.45 A BAND CONCERT. 7.45 S.B. from London. 8.0 S.B. from London. 8.15 S.B. from London. 8.30 S.B. from London. 8.45 S.B. from London. 8.55 S.B. from London. 9.0 S.B. from London. 9.15 S.B. from London. 9.30 S.B. from London. 9.45 S.B. from London. 10.0 S.B. from London. 10.15 S.B. from London. 10.30 S.B. from London. 10.45 S.B. from London. 11.0 S.B. from London. 11.15 S.B. from London. 11.30 S.B. from London. 11.45 S.B. from London. 12.0 S.B. from London.

### 2BD ABERDEEN

11.5-12.0 Programme relayed from Daventry. 1.0 Overture by George Pratt. 1.15 London Programme relayed from Daventry. 2.30 Overture by Herbert Haworth. From 3.00 clock Ph. and L. from Hull. 5.15 The Children's Hour. 5.15 S.B. from London. 7.0 Mr. F. S. Russell, J.P. Secretary of the Newcastle and Gateshead Incorporated Chamber of Commerce: 'Life in Tropic Seas—III, Mangrove Swamps'. 7.15 S.B. from London. 7.45 A BAND CONCERT. 7.45 S.B. from London. 8.0 S.B. from London. 8.15 S.B. from London. 8.30 S.B. from London. 8.45 S.B. from London. 8.55 S.B. from London. 9.0 S.B. from London. 9.15 S.B. from London. 9.30 S.B. from London. 9.45 S.B. from London. 10.0 S.B. from London. 10.15 S.B. from London. 10.30 S.B. from London. 10.45 S.B. from London. 11.0 S.B. from London. 11.15 S.B. from London. 11.30 S.B. from London. 11.45 S.B. from London. 12.0 S.B. from London.

### 2BE BELFAST

1.10 London Programme relayed from Daventry. 2.30 Overture by Herbert Haworth. From 3.00 clock Ph. and L. from Hull. 5.15 The Children's Hour. 5.15 S.B. from London. 7.0 Mr. F. S. Russell, J.P. Secretary of the Newcastle and Gateshead Incorporated Chamber of Commerce: 'Life in Tropic Seas—III, Mangrove Swamps'. 7.15 S.B. from London. 7.45 A BAND CONCERT. 7.45 S.B. from London. 8.0 S.B. from London. 8.15 S.B. from London. 8.30 S.B. from London. 8.45 S.B. from London. 8.55 S.B. from London. 9.0 S.B. from London. 9.15 S.B. from London. 9.30 S.B. from London. 9.45 S.B. from London. 10.0 S.B. from London. 10.15 S.B. from London. 10.30 S.B. from London. 10.45 S.B. from London. 11.0 S.B. from London. 11.15 S.B. from London. 11.30 S.B. from London. 11.45 S.B. from London. 12.0 S.B. from London.



## THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Opera

Selections from various operas of Gilbert and Sullivan, played by H.M. Gramophone Records Band.

Orchestral and Band

RAYMOND OVERTURE

FRIDGES OF KENSINGTON Selection

TAMBLING TUNES

MY BLAD OVERTURE

THREE FAMOUS STITCHES

PAULI Ballet Music

DOWN IN THE FOREST

BETHOVEN SYMPHONY No. 3 in C major

POMP AND CIRCUMSTANCE MARCH

DANCE NOCTURNE SUITE

BORNIAN GILL OVERTURE

MARCH OF MOUNTAIN Gnomes

MADAME BUTTERFLY Selection

MAGIC FLUTE Overture

SONNAMBUL SYMPHONY No. 3 in D minor

Instrumental

NIGER QUARTET FOR STRINGS, in F major

ROMANCE IN G

BY THE WATER OF MINNETONKA

HAILEGE IN A FLAT Op. 23

NIGER Quartet Selection

NOCTURNE IN D FLAT MAJOR Op. 37 No. 2

GRASSHOPPERS DANCE

SONG OF SLEEP

Vocal

MARRIAGE OF FIGARO Vol. 1

SEA FEVER

DEVOTION

TREES

SOMEWHERE You Walk

IN THIS HOUSE OF SOFTENED SPLENDOR

RED BOPPE AT EVENING

YOKOHE WEDDING SONG

LEARN

DANNY BOY

TWO BROTHERS

WHEN WE WERE VERY YOUNG Song Cycle

IMMORTAL HOUR Every Song

IN AN OLD FASHIONED TOWN

EARLY ONE MORNING

YE BANKS AND BRASS

SUN IS FAR FROM THE LAND

DER DOPPELGANGER

TARTANUS

Now on Sale at all Stores and Dealers.

## COLUMBIA ARTISTS IN THE PROGRAMMES

See DAY GODFREY and the DOUBLEDAY  
WIRELESS SYMPHONY ORCHESTRA  
DORIS VANE Soprano  
Sir GEORGE HENRIKSEN Baritone  
ROY KENNEDY Baritone  
J. DALE SMITH Baritone  
H. W. WILSON Tenor  
RONALD GOVLEY Baritone  
JADE PAVEY and the S.O. DANCE  
ORCHESTRA











Wednesday, May '15 (continued)

## CARDIFF STATION

5WA

7.45  
A  
Programme  
from  
Somerset

## 11.15-2.0 A Symphony Concert

From the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Ceredigion Cenedlaethol Cymru)

Op. 18 "Vi Bala" ..... *Cherubini*  
Symphony No. 28 in D ..... *Mozart*  
Ballet in A Minor ..... *Coleridge-Taylor*

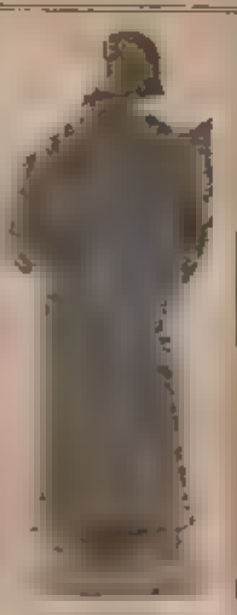
**CHERUBINI**, born in Florence in 1760, was the great age of 32. In the important development which music underwent in these long years, he had himself a large share. The church and theatre music of France in particular, to which he devoted most of his mature work, owe him more than it would be easy to assess. For the most part grave and serious, his music displays a breadth and vigour not unlike the great Beethoven's, but also a more and fiercer, even in the more light-hearted moods.

His opera, *Vi Bala*, though not completed till 1833, when the composer was 73, is actually a revised version of an earlier work, written forty years earlier. It shows many traces of the frankly melodious Italian opera of the late eighteenth century.

The overture begins in quick time with a simple, vigorous tune, which is soon interrupted by a little running figure of the violins. A more flowing melody is heard, which gives place soon to a more robust mood, on these the first part of the overture is built up, alternating between energy and delicacy with a hint of march in it. The end is in very quick time, beginning softly with a tune in short, crisp notes, and rising to a strong, robust climax.

GERALD  
THE  
WELSHMAN

Professor Ernest Hughes speaks on Gerald in his series of talks on 'Great Leaders and Movements in Welsh History,' from Cardiff, this afternoon. Prof. Hughes will first deal with the coming of the Normans and the independence of the Welsh Church, and then show how Gerald opposed the King of England and tell the story of his life.



**NOBODY** can be quite sure where and when the Bourrée had its origin. Some authorities give France as its birthplace, and others think it came from the Basque province of Spain, where, we are told, it is still danced. As early as 1590 it is known to have been introduced into Paris but the French composers did not adopt it with the same willingness as those of other countries. There are many examples of it in the music of Bach and Handel—for harpsichord or other solo instruments or in orchestral suites. And both these old masters give it something of dignity as well as the sturdy good spirits which belong to it by right.

It is a sort of dance rather like the Gavotte in its four-square gait and lightheartedness, but it can easily be distinguished from a Gavotte in this way. It always begins with the last beat of the bar, while the Gavotte should begin with the third beat, that is half a bar. It is always in two sections, each meant to be repeated, and in Bach's and Handel's music is very often followed by a second Bourrée. Likewise in waltzes each repeated after a short rest and played again, now with out repeats. The form is thus rather like the traditional Minuet or Sérénade with Trio.

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 The Rt. Hon. The Earl of Derby, K.G., K.C.B., O.C.V.O., 'The Work of the Travel Association' (Under the auspices of the Department of Overseas Trade) S.B. from Liverpool

7.15 S.B. from London

## 7.45 A Somerset Programme

arranged by

W. IRVING GARY

Founder of the Society of Somerset Folk (Bristol Branch)  
Relayed from the Club on Arts Club, Bristol  
ARTISTS OF THE SOCIETY OF SOMERSET FOLK:  
KATHLEEN BIRCH (Soprano); B. J. BRIDLEY (Violoncello); DAN'L GRADINGS (Dialect Recitals); W. IRVING GARY (Dialect Songs)

THE BRISTOL DRAMA CLUB

## SCISSORS FOR LUCK

by  
DOROTHY HOWARD ROWLANDS  
Characters  
HESS HARVEY  
BESS HARVEY  
LETTY HARVEY  
JOHN HARVEY

9.0 S.B. from London

9.45 West Regional News

9.50-11.0 S.B. from London

## 5SX SWANSEA.

294.1 M.  
1,020 KC.

1.15-2.0 S.B. from Cardiff

2.30 S.B. from Cardiff

2.55 London Programme relayed from Daventry

3.0 S.B. from Cardiff

4.45 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Liverpool (See Cardiff)

7.15 S.B. from London

7.45 S.B. from Cardiff

8.0 S.B. from London

8.45 S.B. from Cardiff

9.50-11.0 S.B. from London

## 6BM BOURNEMOUTH.

308.5 M.  
1,040 KC.

2.30 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Liverpool (See Cardiff)

7.15-11.0 S.B. from London (9.45 Local Announcements)

## 6PY PLYMOUTH.

304.3 M.  
767 KC.

2.30 London Programme relayed from Daventry

5.15 The Children's Hour.

A PROGRAMME OF ANIMALS

We hear 'Some Sheep Dog Romances' from Nature from the Highways' (H. Mortimer Bullen)

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Liverpool (See Cardiff)

7.15-11.0 S.B. from London (9.45 Mid-week Sports Bulletin, Local Announcements)

## 2ZY MANCHESTER.

319.3 M.  
763 KC.

2.30 London Programme relayed from Daventry

3.0 Broadcast to Schools

Mr. R. E. SOWTER: 'Shakespeare's "A Midsummer Night's Dream" and Songs from the Plays—IV, "A Midsummer Night's Dream, Act IV." S.B. from Sheffield

3.30 London Programme relayed from Daventry

## 3.45 THE NORTHERN WIRELESS ORCHESTRA

March, 'La Folia' ..... *M. J. J.*  
Waltz, 'Bambas, then Kears' ..... *Amey*  
Chang ..... *Finck*

SEYMOUR SCOTT (Entertainer)

ORCHESTRA

Softly Unwakes ..... *Trish*

ORCHESTRA

Schubert, 'Havdon Hall' ..... *S. J. J.*

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

S.B. from Leeds

ERIC SMAY gives out another Radiosity A Competition

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

6.40 S.B. from London

7.0 The Rt. Hon. The Earl of Derby, K.G., K.C.B., O.C.V.O., 'The Work of the Travel Association' (Under the auspices of the Department of Overseas Trade) S.B. from Liverpool

7.15 S.B. from London

7.45 SCOTT AND WHALEY  
(The Popular Comedians)

## 2.30 Broadcast to Schools

Professor E. ERNEST HUGHES: 'Great Leaders and Movements in Welsh History—IV, Gerald the Welshman, and the Struggle for the Independence of St. David'

2.55 London Programme relayed from Daventry

## 3.45 The Beethoven Trio—No. XIII

THE STATION TWO

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENNELL (Pianoforte)

Trio in F Flat

Let Movement Scherzo and Rondo

## 4.5 MAY, M. OLTON (Soprano)

Go not happy day  
Fair Daffodils ..... *Frank Bridge*  
Love went a-riding

THE STATION TWO

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus



## Programmes for Wednesday.

## 8.0 Nursery Rhymes in Music

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

A Children's Overture ..... Quilter  
Suite, 'Cap and Bells' ..... Holaday

THE LANCASTERS SINGERS

EDITH PAGE (Soprano); ELLEN WILLIAMSON  
(Contralto); SELWYN DAVEN (Tenor); TOM  
RUSSETT (Baritone)Eight New Nursery Rhymes .... Walford Davies  
The Apology: The Old Woman: A Tragedy  
The Little Old Man: The Fly and the Humble  
Bee: Bless You: An Old Cradle Song  
My Little Sixpence

ORCHESTRA

Fantasia, 'Three Blind Mice' ..... Srawley  
Humpty Dumpty's Funeral March .... Branders

LANCASTERS SINGERS

Eight New Nursery Rhymes .... Walford Davies  
Lullaby and Willie Winkie: Valentine:  
Hunting of the Snail: The Other Little Tune:  
Thomas and Armin: If all the seas were one  
sea: The White Paternoster

ORCHESTRA

Selection, 'Baby's Opera' ..... Byrd

9.0 S.B. from London (8.45 Local Announcements)

10.35-11.0 CONSTANCE CARRODS  
(Humorous Characteristics of the British Folk,  
told in Stories and Song,  
and  
RAY RAYMOND  
(Songs with a Ukulele)

## Other Stations.

5NO NEWCASTLE. 345.7 M 1270 KC

2.20 —London Programme relayed from Daventry 2.45  
Afternoon All-England Quiz on 'Art and Life' in Persia  
4.15 —Radio from London's Theatre: Play: 5.15 —  
The Children's Hour 6.0 —and on Programme relayed from  
Daventry. 6.15 —S.B. from London. 6.30 —All-England  
Colours Society's Bulletin. 6.35 —Musical Interlude 6.45 —  
S.B. from London. 7.0 —S.B. from London. 7.15 —  
from London. 7.45 —From the Musical Comedies. Doty  
dramatic Soprano. Music by the composer. Right M. Keith  
and orchestra. With a very attractive light Orchestra  
conducted by Olive Tomlinson. 9.0-11.0 —London

5SC GLASGOW. 401 M 740 KC

2.0 —Broadcast to Schools. S.B. from Glasgow. 2.30 —  
and the Contemporaries—III. The Lark and the Shepherd: The  
Part of the Play in Act 3. 3.25 —Sunday's Love note. 3.30 —  
London Programme relayed from Daventry 3.45 —The Station  
Orchestra. Radio from London. 4.45 —Radio from  
Charles Watson and the Orchestra. From the Playhouse and  
room. 5.15 —The Children's Hour. 5.30 —Wendy's Fairies  
for Farmers. 6.0 —An Organ Recital by S. W. Leitch. From  
the New Savoy Picture House. 6.45 —S.B. from London  
6.50 —S.B. from Edinburgh. 7.0 —S.B. from London. 7.15 —  
S.B. from Liverpool. 7.15 —S.B. from London. 7.25 —S.B.  
from Aberdeen. 7.45 —S.B. from London. 7.45 —S.B. from  
Belfast. 8.00 —S.B. from London. 10.25-11.0 —Light  
Instrumental. Douglas G. Allen (Synthesised Piano and Organ).  
Jan O. Wien (Zither Banjo).

2BD ABERDEEN. 311.8 M 944 KC

2.0 —Broadcast to Schools. S.B. from Glasgow. 2.30 —  
London Programme relayed from Daventry 2.45 —George  
Sandman's Orchestra. From the Electric Theatre 3.0 —  
Adelle Rose (Soprano). 3.15 —The Children's Hour. 6.0 —  
London Programme relayed from Daventry 6.15 —S.B. from  
London. 6.30 —Mr. George R. Greenhouse. Horticulture  
6.45 —S.B. from London. 7.0 —S.B. from Liverpool. 7.15 —  
S.B. from London. 7.25 —Major C. M. Fisher, 'Sport in the  
Territorial Army' 7.45 —S.B. from London. 8.45 —S.B. from  
Glasgow. 9.50 —S.B. from London. 10.25-11.0 —'The Pic  
in the Park' A Comedy in One Act by J. J. Bell. Presented by  
the Belfast Dramatic Society

2BE BELFAST. 405.7 M 991 KC

12.0-1.0 —Gramophone Records. 2.30 —London Pro-  
gramme relayed from Daventry 2.35 —Radio from  
London's Radio Theatre. From the Play. 4.15 —The  
Radio from London's Radio Theatre. 5.15 —The Children's  
Hour. 6.0 —Organ Recital by Charles Howlett. From the  
Children's Hour. 6.15 —S.B. from London. 6.30 —Boys  
for the Day. From the Play. 6.40 —S.B. from London  
7.0 —S.B. from Liverpool. 7.15 —S.B. from London. 7.45 —  
Everything in the Garden. A Pot-Plant of Musical Comedy  
with David Campbell, Harold Kimberley, J. B. Macdonald, Samuele  
Spence and Benno Adler. Chorus and Orchestra. Conducted  
by David Low. 8.0 —S.B. from London. 9.0 —Musical  
Maid. The 'Whitney' String Quartet. Quartet in G Major,  
First and Second Op. 4. No. 6. 10.25-11.0 —The Music  
and Drama of the Radio Theatre. From the Play

Nestlé's is the very  
name for milk. Milk  
from cows that graze in  
rich meadows. And that's how

Nestlé's Milk Chocolate begins.

Then it's blended with purest chocolate into  
firm satiny smoothness. That's how it goes  
on. And it ends in rapture. Creamy as only  
Nestlé's can be creamy. Have you tried the  
dainty rounds of Nestlé's Croquettes? There  
are several sizes—3d., 6d., 8d., 1/- & 1/3.

# NESTLÉ'S MILK CHOCOLATE CROQUETTES

Just as convenient and just as nice are  
Nestlé's Napolitains—Try the 6d packet.





## The Ninth of the Great Plays Series.

# 'THERE ARE CRIMES AND CRIMES'

'Guilty Consciences.' By Herbert Farjeon.



In last week's issue James Agate wrote of Strindberg the man. In the accompanying article Herbert Farjeon gives critical consideration to *There are Crimes and Crimes* which is being broadcast on Tuesday and Thursday.

FROM the point of dramatic technique, *There are Crimes and Crimes*, by August Strindberg, is one of the most curious of all the plays written by this restless, experimental author; and Strindbergian as Strindberg notoriously is, many experts, if the play had been printed anonymously, would probably have guessed its authorship incorrectly.

Forewarned is, however, forearmed. With a well-authenticated Strindbergian attribution before their eyes, it must be quite clear to all dramatic critics that nobody but Strindberg could possibly have written *There are Crimes and Crimes*. Take, for example, the cat-and-dog quarrel towards the end of the play between Henriette and Maurice, who suspect each other of a murder which neither of them has committed and who as Henriette says, 'go round and round in a treadmill, scourging each other.' Listen to the comment of Adolphe, who says 'You and Maurice are on the border-line of insanity. The devils of distrust have got hold of you, and you are trying to hurt each other with your evil consciences.' What could be more Strindbergian than this? Must not everyone who saw *The Father* and *The Dance of Death*, those masterly essays in conjugal torture, recognize the touch? And is there not something unmistakably Strindbergian, too, in the way the situation is forced in order that the once-loving couple may be exhibited with their claws out? For it is not the cause that drives Strindberg into action; it is the fight that lures him on.

But if I had not known that Strindberg wrote *There are Crimes and Crimes*, I might have been a good deal perplexed by the contradiction between subject-matter and treatment. I might even have hazarded a guess that here, perhaps, was a synopsis left behind by Sardou and discovered by Maeterlinck. For what (to consider the Sardou theory) could be more artificially dramatic, more auspicious of big theatrical situations, than the extraordinary series of events that jostle in this play so closely upon each other's heels? What could be more suggestive of an author constitutionally addicted to the *scène à faire*?

Consider the story. Maurice is a playwright on the verge of his first night. He is poor. He has a mistress, Jeanne, for whom his love is waning, and a five-year-old daughter, Marion, to whom he is passionately devoted. If his play triumphs, he has promised to marry Jeanne at last, and Jeanne is doubtful whether he will keep his word. Her suspicions are only too well founded. On the very day of his success, Maurice falls in love with Henriette, the mistress of his best friend, Adolphe. They

sup together, they sleep together, they arrange to go away together. Henriette points out that there is only one obstacle in the way of their happiness—the five-year-old child, Marion. She also confesses to Maurice that in the past she committed a crime which placed her outside and beyond the life and companionship of her fellow beings and which makes her shudder every time she passes the Place de Roquette, where the scaffold used to stand.

Before going away with Henriette, Maurice makes up his mind to bid good-bye to his child. He steals into the house when she

is asleep. His child is summarily withdrawn. He is a ruined man. Meanwhile, his best friend, Adolphe, whose mistress he had stolen (to use a melodramatic word) has suddenly won distinction in the world of painting. To add to the bitterness of Maurice, there is now no love lost between him and Henriette; he says that she has grafted her crime on to him; there are black words, and each accuses the other of the murder of the child. Finally, the situation is cleared by the announcement that a second autopsy has been held upon the corpse, as a result of which it has been discovered that the child died a natural death from a well-known disease. Henriette will go back to her mother. Maurice will go back to Jeanne. And his play will be restored to the boards.

All through this story teems with improbabilities, of which, perhaps, the most glaring is the death of little Marion immediately after Maurice's visit. The improbabilities seem to have been contrived for the purpose of creating sensational emotional scenes in which the actors, by sheer force of acting, may bring down the house. But these sensational emotional scenes have failed to get themselves written. The story has been used by Strindberg as the basis of a series of strong conversations, the purpose of which is to demonstrate the truth of these key-words, spoken by Adolphe: 'There are crimes not mentioned in the Criminal Code, and these are the worst of all, for they have to be punished by ourselves, and no judge could be more severe than we are against our own selves.'

This may be true enough, but the evidence adduced in support of it is too special and highly-coloured. But it is interesting to see how Strindberg emerges once again as the dramatist of guilty consciences. All the principal characters in this play seem to have been guilty of unpunished or unpunishable crimes which fester in their bosoms and corrode their lives. Maurice has betrayed his best friend and deserted the faithful mother of his child. Henriette, in addition to the crime she confesses to Maurice, has been faithless to Adolphe. Adolphe appears to have been rather superficially guilty of 'hating his father to death.' And even Madame Catherine, proprietress of the *café* in which many of the scenes are laid, seems to have her unpleasant secrets.

But when I say 'all,' I forget Jeanne. She is quite virtuous—and quite uninteresting. Perhaps she is not really good—for 'Nobody,' says Strindberg in this play, 'is really good who has not sinned. To be able to forgive, one must have had need of forgiveness.'

HERBERT FARJEON.

## THE GREAT PLAYS 1928-9

The Tenth Play, which will be  
be broadcast in June, is

'MINNA VON BARNHELM'  
By Gotthold Ephraim Lessing  
which represents German Drama  
in the present series

*Minna Von Barnhelm* is a comedy of life,  
following the Seven Years War; the first  
play of the modern German theatre and still  
one of the greatest.

In July we are to hear

'ELEKTRA'

By Euripides

one of the greatest of the great  
Greek plays

And in August the last of the series, which  
has not yet been chosen

is alone. He finds her well and happy. He says farewell. And fifteen minutes after this visit, she is found dead. Maurice is promptly summoned to police headquarters on suspicion of murder, for his conversation on crime with Henriette was overheard, and there are such incriminating phrases as 'It would be better if the child had never existed,' and 'Our love will kill whatever stands in its way.' When Henriette is asked to explain this conversation she will not do so, because it has arisen out of the confession of crime which she herself made to Maurice and she fears the publication of her secret.

Maurice is released for want of evidence, but public opinion is against him. The papers are full of photographs of him and his



**7.45**  
**A Turn**  
**by**  
**Jack Hulbert**

**10.15 The Daily Service**

**10.30 (Dauntney only) TIME SIGNAL, GREENWICH  
WEATHER FORECAST**

**10.45 'The Growth of the Child'—III Dr. C. W.  
SALSBURY: "Health and Exercise"**

DR. C. W. SALSBURY, whose name has become allied in the public mind with the advocacy of 'Sunlight means Health,' and who is Chairman of the Sunlight League, will continue the series of talks on 'The Growth of the Child' with some very valuable information on the subject of exercise. It is an increasingly rare time when Dr. Salsbury's talk will convert many more to the good old game of football.

**11.0 (Dauntney only) Gramophone  
Records**  
Quarterly sharp minor  
Breithorn

**12.0 A CONCERT**  
SUNDAY SCHOOL SOCIETY  
PAUL BELINFANTE (Violin)  
DOROTHY F. (Piano)

**10-2.0 A RECITAL OF GRAM  
PHONE RECORDS**  
By CHRISTOPHER STONE

**2.0-2.25 (Dauntney only)**  
Experimental transmission of  
S.M. Pictures  
By the Faltograph Process

**2.30 Broadcast to Schools:**  
Mr. A. LLOYD JAMES: 'Speech  
and Language'

**2.50 Interlude**

**3.0 EVENING**  
From Westminster Abbey

**3.45 'Life in Foreign Lands'—II**  
BARONESS MARGARETA PALM-  
STIERNA: 'Life in Sweden'

THE Baroness Margareta Palm-Stierna, who is daughter of the Swedish Minister and give listeners an intimate account of life and customs in our native country, Sweden. Every year finds more and more people interested in Sweden, whether for the new and invigorating architecture of its towns, the splendid scenery of its hinterland, the strong, hard simplicity of its peasant life, or the literature and arts which are too little known outside the country of their origin. Listeners who were tentatively considering Scandinavia for their holiday, particularly will find much useful information in Baroness Palm-Stierna's talk.

**4.0 A CONCERT**  
ANNIE PINHELOTT (Contralto)  
JANINE WHILL (Pianoforte)  
THE WIRELESS MILITARY BAND  
Conducted by B. WATSON O'DONNELL

**5.15 THE CHILDREN'S HOUR:**  
'Rabbit's Busy Day,' from 'The House at Pooh  
Corner' (A. A. Milne)  
'Twice Times' and other verse from 'Now We  
Are Six' (A. A. Milne)

**THURSDAY, MAY 16**  
**2LO LONDON & 5XX DAVENTRY**  
(352 M. 224 MC.) (1541.5 M. 128 MC.)

And songs from 'When We Were Very Young'  
(A. A. Milne), set to music by H. FRASER-SIMPSON,  
and sung by DALE SMITH

**6.0 Radio Association Quarterly Bulletin**

**6.15 TIME SIGNAL, GREENWICH, WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN**

**THE NINTH OF THE 'GREAT PLAYS'**



Maurice takes Henriette away from the detectives

**'THERE ARE CRIMES  
AND CRIMES'**  
*A Comedy*  
**By AUGUST STRINDBERG**

Translated by  
**EDWIN BYÖRKMAN**

*Characters:*

Maurice, a playwright	Emme, brother of Jeanne
Jeanne, his mistress	Madame Catherine
Marion, the daughter, 5 years old	The Abbe
Adolphe, a painter	A Waterman
Henriette, his mistress	A guard
	A servant girl

*All the scenes are laid in Paris*

The Play is produced by **HOWARD ROSE**

**6.30 Market Prices for Farmers**

**6.35 Musical Interlude**

**6.45 THE FOUNDATIONS OF MUSIC**

CÉSAR FRANCE'S ORGAN WORKS

Played by JOSEPH BONNET

Relayed from The Bishopsgate Institute

**7.0 Miss V. SACKVILLE-WEST: 'New Revels'**

**7.10 Musical Interlude**

**7.25 Dr. LIONEL GILES: 'China—III, Historical  
and Political Development'**

**8.0**  
**'There Are**  
**Crimes**  
**And Crimes'**

THIS contribution to the series of talks on China deals with the historical and political development, from the mythical and legendary legends of Chinese history to the unification of China under the First Emperor and the stability under the Han dynasty. As interpreter to this difficult and (to Western minds) sometimes fantastic history, Dr. Lionel Giles is an admirable choice, since he is Deputy Keeper of Oriental Printed Books and MSS. in the British Museum and the author of 'Sun Tzu on the Art of War' and other translations of the Chinese Classics.

**7.45 JACK HUIBERT**  
*The Famous Royal Artist*

THE Londoner who presents the hour by the absence of Jack Hulbert who, in a production in the West End, has been a success with the people alive. Not only does he play in peasant fashion a large part in the shows he presents, but he acts as producer and also arranges and rehearses the dances. Tonight we are to have a proof of only one of his many talents—as a light comedian. It was in this role that Robert Courtneidge saw him before the war in a London matinee of a musical play performed by the Cambridge Footlights Club—and as a light comedian London has known him ever since. In *Lido Lady* we saw him as an incorrigible never-do-well who 'didn't mind going to work to work and didn't mind coming back it was his little bit in between he was a joke.'

In *Gloves in Clover* he was chief clown and owner of that prodigious greyhound 'Farscape' in Bodkin.

There may be an echo of these past successes in his program tonight.

**8.0 'There are Crimes  
and Crimes'**

*A Comedy*  
*by*

**AUGUST STRINDBERG**

Translated by **EDWIN BYÖRKMAN**

(See centre of page and also page 308.)

**9.30 A RECITAL**

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN**

**10.15 Local Announcements; (Dauntney only, Ship-  
ping Forecast)**

**10.20 Mr. VERNON BARTLETT: 'The Way of the  
World'**

**10.35-12.0 DANCE MUSIC: JACK PAYNE  
and THE B.B.C. DANCE ORCHESTRA**  
(Thursday's Programmes continued on page 311.)











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Dept. 20, Better Cover Works, WITNEY, Oxf.

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QUILTS FOR  
OLD. SEND  
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PATTERNS  
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# Thursday's Programmes continued (May 16)

## SWA CARDIFF. 823-2 M 023 K0.

2.30 London Programme relayed from Daventry  
3.45 Mr. IAN KYRIE FLETCHER: Experiment  
to be Theatre—III Great Theatrical In

GORDON CRAIG—to name only one of the  
great forces to which Mr. Kyrie Fletcher  
today—has influenced many an  
actor in the company, although they did not know it.

## 4.0 ORGAN RECITAL

by  
ROGER H. DANIELS  
Relayed from the Parish Church, Pontypridd  
Grand Chorus ..... Dr. S.  
La Folia ..... Brody  
I ..... Bach  
The ..... Bach  
Tr. .... Duncan

Relayed from  
Soprano: Brenda  
Contralto: F.  
Flute: Hat-el  
Andante (Violin)  
Concerto  
At night garden  
Imperial March  
Enjal

4.45 Bonny's  
STEP 1  
ORGAN RECITAL  
Relayed from  
Bobby's Club,  
Cardiff

5.15 The Children's  
Hour

6.8 London Pro-  
gramme relayed  
from Daventry

6.15 S.B. from  
London

6.30 News: Pictu-  
re: Pictu-  
re: Pictu-

6.35 S.B. from  
London

10.15 West-  
Regional News

10.20-12.0 S.B.  
from London



ST. CATHERINE'S, PONTYPRIDD,  
from which an Organ Recital will be relayed by  
Cardiff this afternoon, at 4.0.

## 5SX SWANSEA. 204.1 M 1,020 K0.

2.30 London Programme relayed from Daventry

2.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.20 S.B. from Cardiff

6.35 S.B. from London

10.15 S.B. from Cardiff

10.20-12.0 S.B. from London

## 6BM BOURNEMOUTH. 1,040 K0.

12.0-1.0 London Programme relayed from  
Daventry

2.30 London Programme relayed from Daventry

3.45 Mr. GIBSON DANCE, F.R.H.S.: "For Ger-  
man and French and English and American"

4.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Priors for Southern Farmers

6.35-12.0 S.B. from London (10.15 Local An-  
nouncements)

## SPY PLYMOUTH. 275.3 M 747 K0.

12.0-1.0 London Programme relayed from  
Daventry

2.30 London Programme relayed from Daventry

4.15 The Children's  
Hour

You are invited to a concert to be held  
between 5.15 and 5.45 p.m. for the benefit of  
the St. George's Hospital.

6.0 London Pro-  
gramme relayed  
from Daventry

6.15-12.0 S.B.  
from London  
(10.15 Local An-  
nouncements)

## 2ZY 275.3 M 783 K0. MANCHESTER

12.0-1.0 A Ballad  
Concert

S.B. from London

NORMAN CHAM-  
BER (Tegor)

God broke the  
battle cry  
For you alone

I did not know  
The end

DOUGLAS HALL  
Violin

Tempo di Minu-  
etto P. P. P.

La Plus que je te  
(W. T. D. D. D.)

Logos N. S.  
(Simple Lex.)

RAYA MOISEVNA  
(Rusa. N. S.)

Now we have  
a new folk  
song

hazachia Kontomatsos (Cossack Cradle Song)  
Lacm. off

Nosadovly Goro ..... Gurley

Ossidano Romani ..... Monashko

DOUGLAS HALL  
Andantino

Rondo, Op. 53 ..... Schubert, arr. Friedberg

Solo: R. R. R. (Fair Rosemary) ..... R. R. R.

RAYA MOISEVNA  
Der Alef Boon

Di Schmaedeln (The Seamstress) ..... R. R. R.

NORMAN CHAMBER  
Adagio

Ad English Row  
I know of two bright eyes

## 4.30 A Band Concert

THE BAND AND PIPES  
of

THE QUEEN'S OWN CAMERON HIGHLANDERS  
(By kind permission of Lieut.-Col. J. S. DREW,  
D.S.O., M.C., and OFFICERS)

Conducted by CHARLES W. GIBSON  
Relayed from the Brighton Homes Exhibition  
at the City Hall  
(Manchester Programme continued on page 313.)











# FRIDAY, MAY 17

## 5GB DAVENTRY EXPERIMENTAL

(482.2 MC. 322 MC.)

TRANSMISSION FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 3.0 ORGAN RECITAL**  
by **LEONARD H. WARNER**  
Relayed from St Botolph's Church, Ipswich  
**LAURA MORAND** (Soprano)  
**LEONARD H. WARNER**  
Third Sonata (1st two Movements) ..... *Bethoven*  
Allergo con spirito .....  
**LAURA MORAND**  
Woeful heart with grief oppressed ..... } *Keel*  
When Laura Smiles ..... }  
Waggon Song (Cradle Song) ..... } *Schubert*  
Wohnt (Whither?) ..... }  
**LEONARD H. WARNER**  
Sonata ..... *G. J. Bennett*  
Fantasia—Sonata in A Flat ..... *Rachmaninoff*  
Grave and Allegro, Adagio

- LAURA MORAND**  
Elizabeth's Prayer, 'Tannhäuser' ..... *Wagner*  
Der Schimmer (The Smither) ..... *Bruckner*  
Nebula (Mist) ..... *Hendygha*  
Fairy Song (Labour at Hour) ..... *Boughton*

THE wonderful success enjoyed by Rutland Boughton's 'Immortal Hour' at more than one London theatre must be fresh in the memory of many listeners. It is not too much to call it one of the most popular works of its kind which have ever been produced in our country.

The tale is a very simple one, drawn from old folklores. Elaine, a princess of the fairy people, has wandered from her own land among the lowly folk, and under the name of her kindred, she has lived with the poor people. This beautiful fairy song is the strain which she sings to her, and which presages her to come back.

- LEONARD H. WARNER**  
La Chiquantaine, 'Gabriel Marie' ..... *F. J. J.*  
Imperial March ..... *E. J. J.*

- 4.0 JACK PAYNE**  
and THE  
**B.B.C. DANCE ORCHESTRA**  
**IDA SARGENT** (Songs at the Piano,  
**LOUISE SELSTON** (Trumpet Solos,

- 5.0 The Good of Training**  
Professor **GILBERT MURRAY**  
The Fourth of a Series of Four Lectures from  
the Royal Academy of Dramatic Art  
Relayed from the Private Theatre of the Royal  
Academy of Dramatic Art

- 5.45 The Children's Hour**  
(From Birmingham)  
'Our Side's Batting,' a Cricket Talk by **MATTHEW J. FORTER**  
Songs by **BENJAMIN STILES** (Baritone)

- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**

- 6.30 Light Music**  
(From Birmingham)  
**PATTHOR'S MAJOR ORCHESTRA**  
Directed by **NORMAN STANLEY**  
Relayed from the Cafe Restaurant, Corporation Street

Overture, 'The Bohemian Girl' ..... *Boffe*  
Valse, 'Pas des Fleurs' (Flower Dance) *Delibes*  
**MICHAEL WILLIAM BALFE**, counted as one of our English opera composers, was born in Ireland, where his father was a dancing master. When he was only six he was playing the fiddle for the dancing classes, and a few years later appeared as a solo violinist and as a composer. He had a varied and interesting youth, travelling over many parts of Europe and meeting interesting people in the musical world—Cherubini, Rossini, and other giants of that day—singing in opera, playing, and

### 'A Year in An Hour.'

In 1841 he removed to Paris, where several of his works were produced with real success. It was during his stay there that he composed 'The Bohemian Girl', the most successful of all his operas, and the only one which maintains its hold on public affection today. He returned to England to produce it here, and the work was afterwards given abroad in German, Italian and French, in different parts of Europe.

From then, until 1864, he was busily engaged as composer and conductor, appearing with success in Berlin, Vienna, St. Petersburg and other famous centres.

In 1864 he retired to the country, and while devoting himself largely to rural pursuits, still continued to compose and to make occasional visits abroad. He died in 1870. In 1882 a tablet to him was unveiled in Westminster Abbey.

- DAISY NEAL** (Contralto)  
A Blackbird Singing ..... *Michael Head*

- 6.50 NORMAN STANLEY** (Viol.)  
Hornpipe ..... *L. J. J.*  
ORCHESTRA  
Suzette ..... *F. J. J.*  
**DAISY NEAL**  
Danny Boy ..... *Weatherly*

- 7.5 ORCHESTRA**  
Selection, 'Cavalleria Rusticana' ..... *Mascagni*  
**CHARLES DODGSON** (Piano)  
Valse Caprice ..... *J. J. J.*  
**DAISY NEAL**  
Big Lady Moon ..... *Colquhoun Taylor*  
The Little Tree ..... *J. J. J.*

- 7.35 ORCHESTRA**  
Selection of Popular Songs  
Wedding of the Rose

- 8.0 'A Year in An Hour'**  
Another Speed Record  
Set up  
by  
**ERNEST LON**  
With the assistance of  
**JACK MORRISON**  
**ANORA WINS**  
**DONALD MURRAY**  
**J. HENRI LON**  
**ANN STEPHENSON**  
Pianofortes  
**HARRY PETER and DORIS ARNOLD**  
More Musicians and THE REVUE CHORUS  
Conducted by **ERNEST LON**

- 9.0 A Pianoforte Recital**  
by  
**EDNA JEN**  
(From Birmingham)  
Prelude in A Flat .....  
Ballade in F Minor ..... } *Chopin*

- 9.15 Political Broadcast**  
Women's Series—Conservative Address

- 9.45 RECITAL (Continued)**  
An Idyll .....  
Fairy Tale, Op. 34, No. 2 .....  
Fairy Tale, Op. 42, No. 2 .....  
Danza Rustica, Op. 40, No. 3 .....  
Pastorale and Capriccio ..... *Scherzino, Art. Teneig*

- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

- 10.15 DANCE MUSIC** **JACK HYL** & **AMBASSADOR CLUB BAND**, directed by **RAY STANLEY** from the Ambassador Club

- 11.0-11.15 JAY WHIDDEN'S BAND** from the Carlton Hotel

[Friday's Programmes continued on page 316.]



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Mr. Richard Haynes, the well-known specialist in Chest and Lung Troubles, who is responsible for the Home Treatment referred to, says:

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Mr. Haynes is out to help every one of the thousands of Asthmatics who at this time have approached the year's most dangerous point. If you are a chronic lung weak, it is essential that you get a full description of your symptoms, and full particulars of the Home Treatment which has brought health to hundreds of others will be sent you freely. You are under no obligation in the matter. It costs you nothing, but you certainly can cure yourself at home. In writing for the free particulars, address your letter personally to Mr. R. HAYNES, 1 (R.T.) AMPHOS PLACE, WORTHING.

## Friday's Programmes continued (May 17)

### SWA CARDIFF

12.0-1.0 London Programme relayed from Deventry.

2.30 London Programme relayed from Deventry.

5.0 JOHN STEIN & CARLTON CELEBRITY ORCHESTRA from the Carlton Restaurant

5.15 The Children's Hour

6.0 Mr. W. H. JONES: 'Village Histories—III Llangyfelach.'

THERE are many church towers in South Wales which appear to have been intended for places of refuge quite as much as for steeples to carry a ring of bells. Sometimes the suggestion of their being places of retreat is accentuated by the tower being a complete building set apart from the church. There is a notable example at Llangyfelach, and Mr. W. H. Jones will tell the story of this interesting old village in his talk to-morrow.

6.15 S.B. from London



SCOTT AND WHALLEY  
the popular comedians, who broadcast from Cardiff on Saturday have been appearing frequently in the programmes this week. London listeners heard them on Tuesday.

9.45 West Regional News

9.50-11.15 S.B. from London

### 4SX SWANSEA

594.1 M.  
1,420 KC.

2.30 London Programme relayed from Deventry

5.0 S.B. from Cardiff

6.15 S.B. from London

9.45 S.B. from Cardiff

9.50-11.15 S.B. from London

### 6BM BOURNEMOUTH.

592.5 M.  
1,040 KC.

2.30 London Programme relayed from Deventry

6.15-11.15 S.B. from London (9.45 Local Announcements)

### 5PY PLYMOUTH.

594.2 M.  
787 KC.

2.30 London Programme relayed from Deventry

5.15 The Children's Hour.

Ever so long ago there was a princess Marigold—listen today to the story, 'Taffee Apples' (L. E. BROWN)

6.0 London Programme relayed from Deventry

6.15-11.15 S.B. from London (9.45 Local Announcements)

### 2ZY MANCHESTER.

578.2 M.  
787 KC.

2.30 Mr. L. F. J. BRIMBLE: 'Experiments with Plants—IV. The conditions necessary in order that a plant may manufacture its food.'

2.55 London Programme relayed from Deventry

4.15 The Northern Winders Orchestra

JESSIE RENTON (Contralto)

5.15 The Children's Hour  
S.B. from Leeds

A HALLOUTIMULTURAL SALAD AND HUMBLE HELP

Songs by W. RASSON and G. LARSEN

6.0 Miss ANNE LAMFLOUGH: Decorated Dinner-Table at Flower Shows

6.15-11.15 S.B. from London  
9.45 Local Announcements

### Other Stations.

#### 5NO NEWCASTLE.

594.1 M.  
1,420 KC.

2.30 — Broadcast to Schools. Prof. Arthur Hanson: 'Algebra Geometry—Is The Ring for me? Is it for you?' 5.0 — 5.15 — 5.30 — 5.45 — 6.0 — 6.15 — 6.30 — 6.45 — 6.55 — 7.0 — 7.15 — 7.30 — 7.45 — 7.55 — 8.0 — 8.15 — 8.30 — 8.45 — 8.55 — 9.0 — 9.15 — 9.30 — 9.45 — 9.55 — 10.0 — 10.15 — 10.30 — 10.45 — 10.55 — 11.0 — 11.15 — 11.30 — 11.45 — 11.55 — 12.0

#### 5SC GLASGOW

594.1 M.  
1,420 KC.

2.30 — Broadcast to Schools. 3.10 — 3.15 — 3.20 — 3.25 — 3.30 — 3.35 — 3.40 — 3.45 — 3.50 — 3.55 — 4.0 — 4.05 — 4.10 — 4.15 — 4.20 — 4.25 — 4.30 — 4.35 — 4.40 — 4.45 — 4.50 — 4.55 — 5.0 — 5.05 — 5.10 — 5.15 — 5.20 — 5.25 — 5.30 — 5.35 — 5.40 — 5.45 — 5.50 — 5.55 — 6.0 — 6.05 — 6.10 — 6.15 — 6.20 — 6.25 — 6.30 — 6.35 — 6.40 — 6.45 — 6.50 — 6.55 — 7.0 — 7.05 — 7.10 — 7.15 — 7.20 — 7.25 — 7.30 — 7.35 — 7.40 — 7.45 — 7.50 — 7.55 — 8.0 — 8.05 — 8.10 — 8.15 — 8.20 — 8.25 — 8.30 — 8.35 — 8.40 — 8.45 — 8.50 — 8.55 — 9.0 — 9.05 — 9.10 — 9.15 — 9.20 — 9.25 — 9.30 — 9.35 — 9.40 — 9.45 — 9.50 — 9.55 — 10.0 — 10.05 — 10.10 — 10.15 — 10.20 — 10.25 — 10.30 — 10.35 — 10.40 — 10.45 — 10.50 — 10.55 — 11.0 — 11.05 — 11.10 — 11.15 — 11.20 — 11.25 — 11.30 — 11.35 — 11.40 — 11.45 — 11.50 — 11.55 — 12.0

2.30 — Broadcast to Schools. 3.10 — 3.15 — 3.20 — 3.25 — 3.30 — 3.35 — 3.40 — 3.45 — 3.50 — 3.55 — 4.0 — 4.05 — 4.10 — 4.15 — 4.20 — 4.25 — 4.30 — 4.35 — 4.40 — 4.45 — 4.50 — 4.55 — 5.0 — 5.05 — 5.10 — 5.15 — 5.20 — 5.25 — 5.30 — 5.35 — 5.40 — 5.45 — 5.50 — 5.55 — 6.0 — 6.05 — 6.10 — 6.15 — 6.20 — 6.25 — 6.30 — 6.35 — 6.40 — 6.45 — 6.50 — 6.55 — 7.0 — 7.05 — 7.10 — 7.15 — 7.20 — 7.25 — 7.30 — 7.35 — 7.40 — 7.45 — 7.50 — 7.55 — 8.0 — 8.05 — 8.10 — 8.15 — 8.20 — 8.25 — 8.30 — 8.35 — 8.40 — 8.45 — 8.50 — 8.55 — 9.0 — 9.05 — 9.10 — 9.15 — 9.20 — 9.25 — 9.30 — 9.35 — 9.40 — 9.45 — 9.50 — 9.55 — 10.0 — 10.05 — 10.10 — 10.15 — 10.20 — 10.25 — 10.30 — 10.35 — 10.40 — 10.45 — 10.50 — 10.55 — 11.0 — 11.05 — 11.10 — 11.15 — 11.20 — 11.25 — 11.30 — 11.35 — 11.40 — 11.45 — 11.50 — 11.55 — 12.0

### 2BD ABERDEEN.

594.1 M.  
1,420 KC.

2.30 — Broadcast to Schools. 3.10 — 3.15 — 3.20 — 3.25 — 3.30 — 3.35 — 3.40 — 3.45 — 3.50 — 3.55 — 4.0 — 4.05 — 4.10 — 4.15 — 4.20 — 4.25 — 4.30 — 4.35 — 4.40 — 4.45 — 4.50 — 4.55 — 5.0 — 5.05 — 5.10 — 5.15 — 5.20 — 5.25 — 5.30 — 5.35 — 5.40 — 5.45 — 5.50 — 5.55 — 6.0 — 6.05 — 6.10 — 6.15 — 6.20 — 6.25 — 6.30 — 6.35 — 6.40 — 6.45 — 6.50 — 6.55 — 7.0 — 7.05 — 7.10 — 7.15 — 7.20 — 7.25 — 7.30 — 7.35 — 7.40 — 7.45 — 7.50 — 7.55 — 8.0 — 8.05 — 8.10 — 8.15 — 8.20 — 8.25 — 8.30 — 8.35 — 8.40 — 8.45 — 8.50 — 8.55 — 9.0 — 9.05 — 9.10 — 9.15 — 9.20 — 9.25 — 9.30 — 9.35 — 9.40 — 9.45 — 9.50 — 9.55 — 10.0 — 10.05 — 10.10 — 10.15 — 10.20 — 10.25 — 10.30 — 10.35 — 10.40 — 10.45 — 10.50 — 10.55 — 11.0 — 11.05 — 11.10 — 11.15 — 11.20 — 11.25 — 11.30 — 11.35 — 11.40 — 11.45 — 11.50 — 11.55 — 12.0

### BELFAST.

594.1 M.  
1,420 KC.

2.30 — Broadcast to Schools. 3.10 — 3.15 — 3.20 — 3.25 — 3.30 — 3.35 — 3.40 — 3.45 — 3.50 — 3.55 — 4.0 — 4.05 — 4.10 — 4.15 — 4.20 — 4.25 — 4.30 — 4.35 — 4.40 — 4.45 — 4.50 — 4.55 — 5.0 — 5.05 — 5.10 — 5.15 — 5.20 — 5.25 — 5.30 — 5.35 — 5.40 — 5.45 — 5.50 — 5.55 — 6.0 — 6.05 — 6.10 — 6.15 — 6.20 — 6.25 — 6.30 — 6.35 — 6.40 — 6.45 — 6.50 — 6.55 — 7.0 — 7.05 — 7.10 — 7.15 — 7.20 — 7.25 — 7.30 — 7.35 — 7.40 — 7.45 — 7.50 — 7.55 — 8.0 — 8.05 — 8.10 — 8.15 — 8.20 — 8.25 — 8.30 — 8.35 — 8.40 — 8.45 — 8.50 — 8.55 — 9.0 — 9.05 — 9.10 — 9.15 — 9.20 — 9.25 — 9.30 — 9.35 — 9.40 — 9.45 — 9.50 — 9.55 — 10.0 — 10.05 — 10.10 — 10.15 — 10.20 — 10.25 — 10.30 — 10.35 — 10.40 — 10.45 — 10.50 — 10.55 — 11.0 — 11.05 — 11.10 — 11.15 — 11.20 — 11.25 — 11.30 — 11.35 — 11.40 — 11.45 — 11.50 — 11.55 — 12.0





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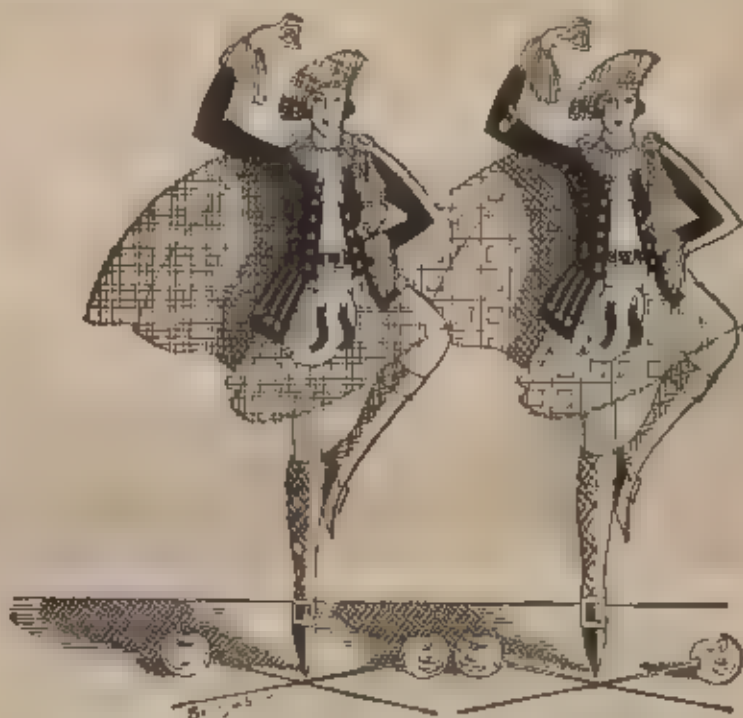
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**LMS**

LONDON MIDLAND & SCOTTISH RAILWAY  
Euston and St. Pancras

**"First across the Border"**





Both Sides of the Bristol Channel.**A RACE UP THE RIGGING.**

Stories and Music of Wind-jammer Days—Interesting Programme from Bristol Seamen's Institute—Variety in the Cardiff Studio—Welsh Service from Ystradfyfodwg.

*Bristol Wind-jammers.*

**B**RISTOL Wind-jammers' is the title of a programme to be relayed from the Seamen's Institute, Bristol, on Tuesday, May 21, at 8.0 p.m. Bristol is one of the few places in the world where it is quite common to see the bowsprit of a wind-jammer over the footway, right in the heart of the main thoroughfare of the city. Working round the Bristol docks are many of the old deep-water shanty-singing seamen, the survivors of a disappearing race of mariners who will probably crowd the large hall of the Seamen's Institute and join in the Shanties—*Leave her, Johnny, leave her, Blow the man down*, and other favourites. Their memories will surely be stirred by Mr. James Randall's reminiscences of the last of the Bristol wind-jammers, Duprel's West Indiaman, Bennett's Newfoundlanders, King's West African barques, Ruler's Quineamen, and others. The music will fit the occasion. The solos and duets will be sung by Mr. Percy Neale and Mr. Oliver Harvey, and will be such staunch old-timers as *The Anchor's Weighed*, *Bay of Biscay*, *All's Well*, *The Lark-bell Watch*. The Bristol Seamen's Institute is probably known to sailors the world over.

*Stories of the Sea.*

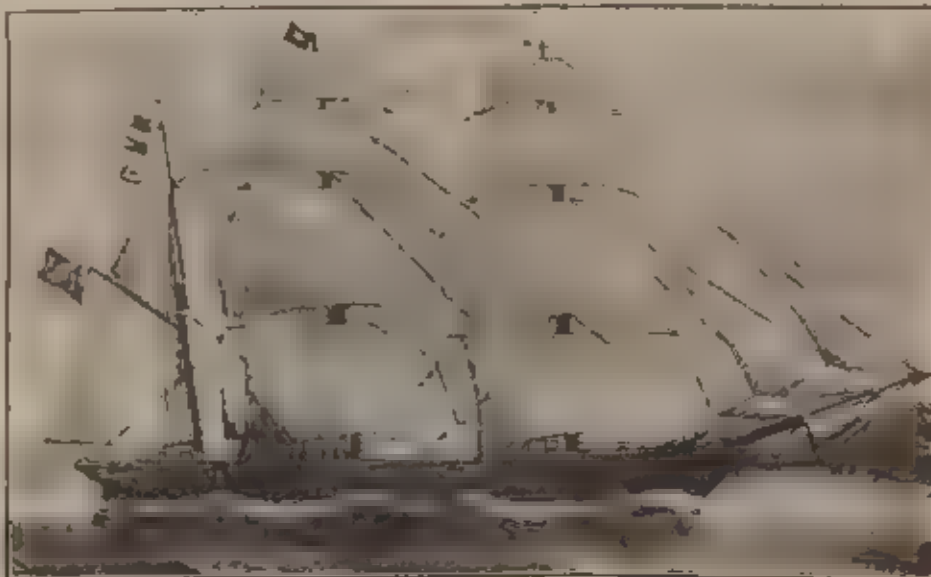
**S**TORIES will be told by Mr. James Randall, a well-known Bristolian who for many years has been entertaining Bristol audiences with lantern lectures and addresses on the subject of Sailors and the Sea. Mr. Randall obtained his experience in the best of all schools—the fo'castle. He is regarded as an expert on the subject and has been called upon by such well-known authors as Basil Lubbock and John Macfield in connection with their researches into the history of old sailing ships. Mr. Randall told me the interesting story of his first going to sea. He and another boy went over on an American ship in Bristol, and they tried to pluck up courage to ask the officer for a job aboard.

*Almost a Dead Heat*

**E**VENTUALLY they did so, and the officer referred them to the captain, who was a sportsman. He asked the boys if they could climb the rigging, then he said to them: 'You start on one side, and you start on the other, run up the shrouds and right up to the main trivels, and come down the other side. Whichever finishes first I will take to sea with me.' Randall won and got the job. It was nearly a dead heat, and the skipper was so pleased that he offered to take them both. Randall went to sea, but the other boy, to his sorrow, was forbidden by his parents to go. That was forty odd years ago, and the stories which will be heard on May 21 have been accumulating ever since. It is hoped that the Lord Mayor of Bristol will preside at the concert. He will be supported by the Sheriff. This programme of the sea has been arranged by an old sailor whose literary name, Leigh Woods, is so well known.

*In Lighter Vein.*

**A** VARIETY Programme will be broadcast from the Cardiff Studio on Wednesday, May 22, between 9.50 and 11.0 p.m. Mona Jenkins (soprano), one of the artists, was the Empress of China in the London production of *The Yellow Mask*. She is still studying under Maestro Jose de Moraes, who is shortly taking her to Italy to sing in Opera. Other artists in the programme are Lionel Falkman, the popular Musical Director of the Capital Cinema Orchestra; Tarrant Bailey (banjoist), well-known in Bath and the West Country; the Ogmore Gleemen, whose repertoire of Welsh part-songs is very extensive; Yvette, the 'Quaint Comedienne,' and Vera Ash and Sidney Evans, who will give a sketch by L. du G. entitled *Stung*.



**A FAMOUS BRISTOL WIND-JAMMER.**

The *Frances of Bristol*, one of the most famous ships that ever sailed out of Bristol Harbour, and still a vivid memory among the old seamen around the docks. A programme recalling the wind-jammers will be relayed from the Seamen's Institute, Bristol, on Tuesday, May 21.

*Honolulu.*

**M**R. EDDIE WILLIAMS who is to give a talk on Honolulu on Saturday, May 26, at 7.0 p.m., says that in all his travels only the Tei Mahal made so profound an appeal to his imagination as this beautiful spot in the Pacific. 'Every moment of my visit,' says Mr. Williams, 'was crowded with fascination, excitement, and activity.' He will tell of dining at the Elks Club with the searchlights all around playing on the sea, of the specially-arranged Halo Dance party which wound up in a Japanese tea-garden. A return to the hotel made it possible for the party to slip into bathing costumes and to take a moonlight dip on the famous Waikeke Beach.

*Welsh Interlude.*

**N**ATHAN VAUGHAN is, I gather, a kind of village oracle. There is nothing he does not know. His friend who accompanied him when he visits the Cardiff Studio on Tuesday, May 21, at 7.0 p.m., tries to take a rise out of him and very seldom succeeds. Nathan is armed at all points. His one regret is that he did not cultivate his voice—he might have been a great singer. He will probably insist on singing before he leaves. The collaborators, who prefer to remain anonymous, will probably be recognised by the disarming.

*Religious Service from Ystradfyfodwg.*

**A** RELIGIOUS Service in Welsh will be broadcast by the Cardiff and Darenton Stations on Sunday, May 19, at 6.30 p.m., from the Parish Church, Ystradfyfodwg. The present building was erected in 1894, when the late Canon Lewis was Vicar, but the known history goes back to the fifth century, the age in which St. Dyfodwg flourished. He came from Armenia full of missionary zeal and was one of the three saints to whom Llantrisant is dedicated. From Llantrisant he worked his way to the Rhondda.

*The Two Heads.*

**L**EWIS says that Dyfodwg was so close to that his enemies were at their wits' end how to counteract the wonderful influence he wielded over the people. The only thing to do was to deprive him of his silvery tongue, and in due course his enemies succeeded in carrying out their evil design. But he was so full of enthusiasm that he still continued to preach by means of signs and actions! On the extension of the west wall of the Parish Church, there are two heads carved in stone, the one representing Dyfodwg in the act of preaching with fiery eloquence, and the other showing him in the act of making frantic efforts to convey the message to the people, when he had lost the power of speech.

*'The Gem of Glamorganshire.'*

**T**HE late Rev. Canon W. Lewis was made Vicar of Ystradfyfodwg in 1860, when it was one of the largest and most beautiful parishes in the country. A traveller who visited the place wrote: 'It is the gem of Glamorganshire.' When coal was discovered the population grew apace. In 1601 the population was 660 and in 1921 it was 162,729. The church at Ystradfyfodwg is regarded as the Mother Church of the district, for with the growth of the population many new parishes were formed. The present vicar is the Rev. D. Spencer Jones, late Minor Canon of St. David's Cathedral.

*Short Notes.*

**T**HE talks by Mr. F. O. Miles on the relation between the film and the other Arts will be continued on Thursday, May 23, at 3.45 p.m. He will show that the film influences all forms of modern creative art.

Mr. Thomas Lewis, of the Cardiff Technical College, will give a talk from Cardiff on 'Pharmacy as a Career' on Friday, May 24, at 6.30 p.m. This talk is the series on Careers which was introduced by Principal Charles Coles on April 12.

Costumes and Colour is the subject of Miss Consuelo de Reyes' fifth talk on 'Masques and Pageants' on Tuesday, May 21, at 5.0 p.m. Citizen House has a very extensive wardrobe and very beautiful historical costumes, and these may be had on loan by amateur dramatic societies.

On Sunday, May 19 the Popular Concert at the Park Hall, Cardiff, will be broadcast from 9.5-10 p.m. Leila Megaw (contralto) is the artist.

**'STEEP HOLM'**

### 7.30 A Ballad and Orchestral Concert

10.15 a.m. The Daily Service

10.40 (Derbyshire only) TIME SIGNAL, GREEK WICK, WEATHER FORECAST

10.45-11.0 Mr. HENRY WAIN: 'The Making of Baskets'

11.20 THE CARLTON HOTEL  
OCTET

Directed by RENE TAPFONNIER  
From the Carlton Hotel

### 3.30 A Ballad Concert

ALICE LILLEY (Soprano),  
HARRY BRINDLE (Bass)

HARRY BRINDLE

The Dawn has a Song... Philps  
The Queen of Your Heart  
A Song of Spring

ALICE LILLEY

The Dawn has a Song... Philps  
The Queen of Your Heart

Still as the Night... Carl Holm

HARRY BRINDLE

The Ringers... Lohr  
Song... John... Eric Coates

ALICE LILLEY

The Dawn has a Song... Philps  
The Queen of Your Heart

Still as the Night... Carl Holm

4.0 JACK PATER and THE R.B.C. DANCE  
ORCHESTRA

### 5.15 THE CHILDREN'S HOUR

A Play entitled THE COUSE GILL

Adapted by

M. H. ALLEN from the Play THE GILL

6.0 Musical Interlude

6.15 TIME SIGNAL, GREEK WICK; WEATHER FORECAST  
FIRST GENERAL NEWS BULLETIN; A  
Domestic and Sports Bulletin

6.30 Musical Interlude

### 6.45 THE FOUNDATIONS OF MUSIC

CECIL FRANK'S ORGAN WORKS

Played by JUSTIN BONNIT

Replayed from the Bishopsgate Institute

7.0 Mr. HARVEY ORRICK: 'Next Week's Broadcast'  
Music

7.15 Mrs. E. E. HELMA: Eye-Witness Account of  
the Ladies' Open Golf Championship (S.B. from  
London)

### 7.30 A CONCERT

LEND CHIFFERSBANK (Conductor)

TOM PICKERING (Tutor)

REGINALD KING'S ORCHESTRA

Pique Duet... Tchaikovsky

TOM PICKERING

Elaborate... Tchaikovsky  
Slav Song... del Rio

ORCHESTRA

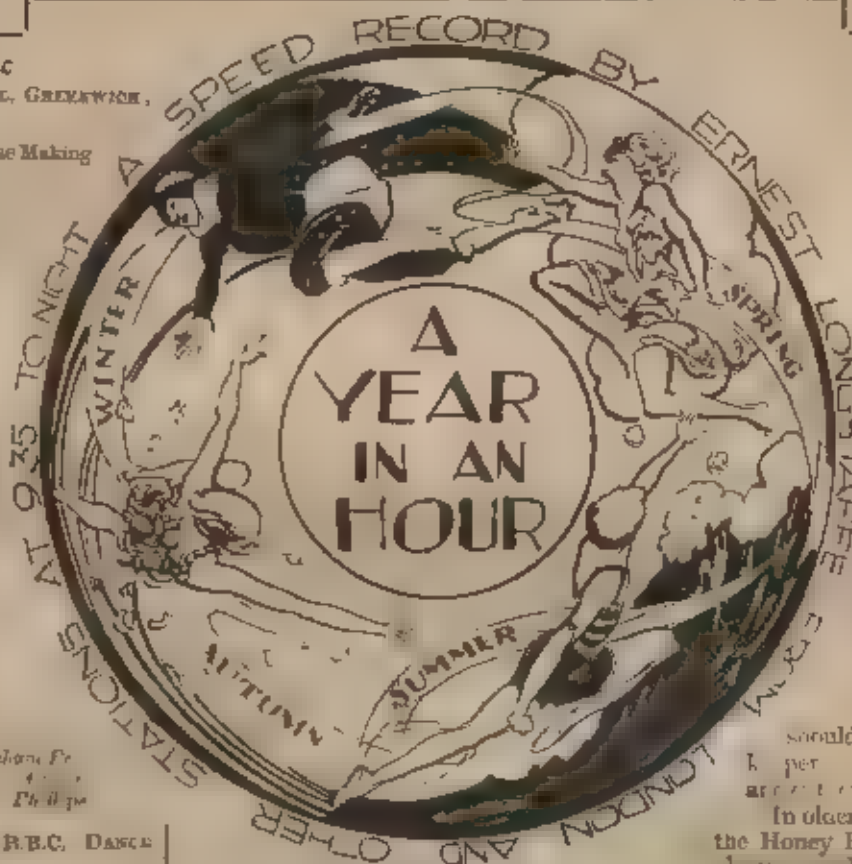
Chiffersbank... Reginald King

Chiffersbank... Reginald King  
Chiffersbank... Reginald King

## SATURDAY, MAY 18

### 2LO LONDON & 3XX DAVENTRY

(250 M. 225 KC.) (1,923.5 M. 192 KC.)



### 9.35 A New Revue by Ernest Longstaffe

With the assistance of  
A. R. M. M. M.

A. R. M. M. M.  
J. M. M. M. M.  
A. R. M. M. M.

HARRY PIERCE and DANCE  
AT 9.35

More Music and The Revue  
at 9.35

Conducted by ERNEST LONGSTAFFE

10.35-12.0 DANCE MUSIC:  
ASTOR'S BAND, from the May  
Fair Hotel  
(Saturday's Programme continued  
on page 32)

### WONDERS OF A CITY OF WAX

(Continued from page 287)

cerning the hive and its  
inmates, except that they  
form the head of the hive to  
be a King, instead of a Queen.

The Fourth Book of Virgil's  
Georgics, simply teems with  
most valuable bee lore, and

should be read by every keen bee-  
keeper. This will show us what an

astonishing insect the keeping

In olden days it was firmly believed that  
the Honey Bee was possessed of marvellous  
powers of intelligence, and was very  
sensitive to conditions, not only material  
and physical, but mental and even moral,  
which we humans cannot always under-  
stand... Piny solemnly cautions all the  
and criminals against approaching a hive  
of bees at any time, or they will certainly  
issue forth and sting him.

In medieval times, Butler was perhaps  
the most learned Bee-Master, and a book  
he published on Bees, during the reign of  
Queen Anne, is a choice classic. It is called  
the 'Fertile Monarchie,' and is rich in the  
quaint bee lore of his day. His advice on  
the department of a good Bee-Master makes  
most interesting reading and is well worth

'If thou wilt have the favour of the Bees  
that they sting thee not, thou must avoid  
such things as offend them: thou must not  
be unchaste or uncleanly; for impurity  
and sluttishness (themselves being most  
chaste and neat) they utterly abhor; thou  
must not come among them smelling of  
sweat, or having a stinking breath, caused  
either through eating of leeks, onions,  
garleeks, and the like: or by any other  
means. Thou must not come puffing or  
blowing unto them, neither hastily stir  
among them, nor violently defend thyself  
when they seem to threaten thee: but  
softly moving thy hand before thy face,  
gently putting them by: and lastly, thou  
must be no stranger unto them.'

'In a word thou must be chaste, cleanly,  
sweet, sober, quiet, and familiar, so will  
they love thee and know thee from all  
other'

M. G. KENNEDY BELL.

END OF THE

Sweet change that leads to sleep

What is in our today?

Our children

The One in the World  
Norwegian Dances, Nos. 1 and 2

T. M. PETERSON

Norfolk  
M. Lute  
A Song of Spring

ORCHESTRA

Song of Spring  
Sleepy Time

END OF THE

Song of Spring  
Faint and fainter grow my steps

ORCHESTRA

Norfolk Dances

9.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

9.15 Mr. GERALD BARRY: 'The Week in London'

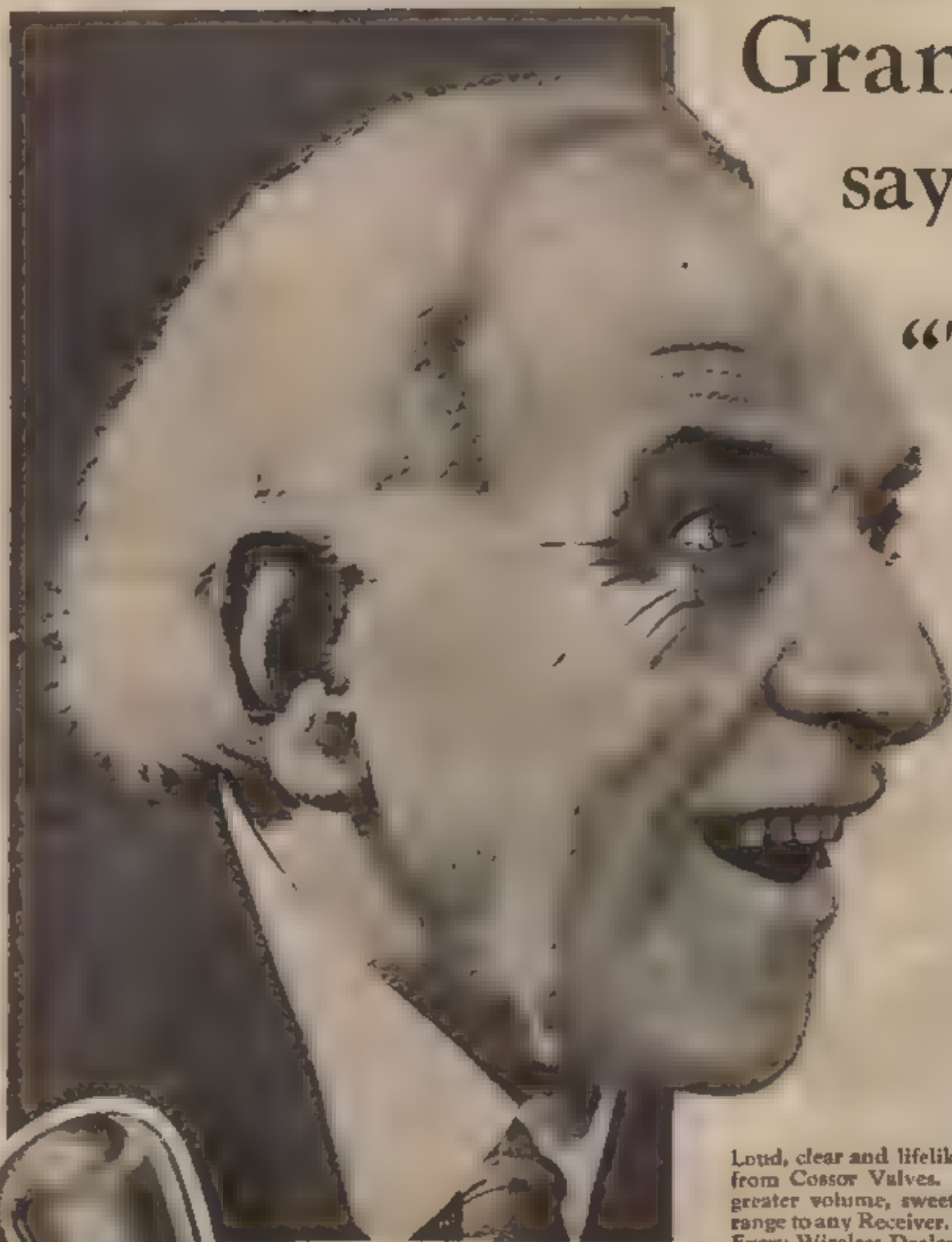
9.30 Local Announcements; (Derbyshire only)  
Shipping Forecast and Fat Stock Prices

### 9.35 'A Year in an Hour'

Another Speed Record

Set up by ERNEST LONGSTAFFE





Grandpa  
says :

“That’s  
great  
My  
Boy!”

You can’t  
beat  
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### 3.30 Military Concert

#### 3.30 A MILITARY BAND PROGRAMME

(From Birmingham)

THE BIRMINGHAM MILITARY BAND  
Conducted by W. A. CLARK

March of the Mountain Gnomes . . . . . Eilenberg  
Overture, "Benvenuto Cellini" . . . . . Beech  
ALICE VAUGHAN (Contralto)  
Two Bright Eyes . . . . . Cuthbert  
A Requiem . . . . . Woodforde  
In an Old-fashioned Town . . . . . Square  
Lullaby . . . . .  
The "Ox" March . . . . . Haydn  
VERNON OWENS (Elate tenor)  
Bridgroom Orators . . . . . Elton  
Is it Safe? . . . . . Sweeney  
BAND  
Selection of Popular Songs . . . . . Sanderson  
ALICE VAUGHAN  
Early One Morning . . . . . English Air  
Ye harp and brass . . . . . Scotch Air  
Helen Aron . . . . . Irish Air  
All through the night . . . . . Scotch Air  
VERNON OWENS  
If Life were a Play . . . . . Grey and Tollerant  
Miss Pearson's Dinner . . . . .  
BAND  
Czardas, "Old of Passion" . . . . . Strauss  
Gigue, "Chateaugay" . . . . . Lomonte

5.0

#### A RECITAL

by ELLEN COCHRANE (Soprano)  
and ANTHONY PINI (Violoncello)

## SATURDAY, MAY 18 5GB DAVENTRY EXPERIMENTAL

(442.2 M. 822 MC.)

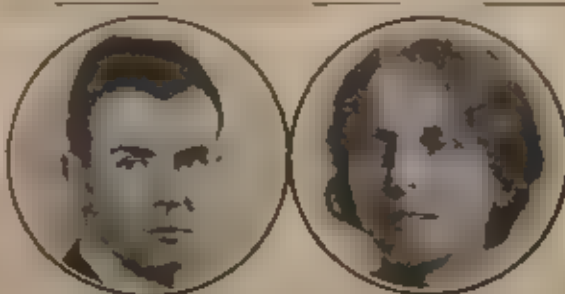
TRANSMISSIONS FROM 5GB ON WAVELENGTHS OTHERWISE STATED.

ELLEN COCHRANE

Porgi Amor (Soothing Spolia) } ("Figaro") Mozart  
Voi che sapete (Ye who know) }

ANTHONY PINI

Wienied (Crab) Song . . . . . Schubert  
Melodie, Op. 8 No. 2 Padreswala, arr. Grunfeld  
Ballet Music, "Rosamunde" . . . . . Schubert



Roy Henderson (Baritone) and Ethel Walker (Pianoforte) are the soloists in the Symphony Concert from Birmingham tonight.

ELLEN COCHRANE

Fairy Tales . . . . . Erik J. Wolf  
Chère Nuit (Dear Night) . . . . . A. Bacheler

5.30

#### The Children's Hour

(From Birmingham)

"The Powder Monkey," by Blindon Poole  
RONALD GOUDLEY will Entertain  
CECILE HUGHES (in Light Songs)

### 8.0 Vaudeville from Birmingham

6.15 THE SIGNAL, GREENWICH, WOODBURN F. BY  
CAST. FIRST GENERAL NEWS BULLETIN. An-  
nouncements and Sports Bulletin

6.30 Sports Bulletin (From Birmingham)

#### 6.35 Light Music

TOM KIRKINBURGH (Bass)

THE GRESHAM PIANO SOLOISTS (4) QUARTET

Selection, Madama Butterfly . . . . . Puccini  
Arabesque . . . . . Debussy

7.2 TOM KIRKINBURGH

The Brightest Day . . . . .  
Hatfield Bella . . . . . } Katharine Martin  
The Crown of the Year

7.30 QUINTETT

Intermezzo . . . . .  
Chanson du Matin (Morning Song) . . . . . Chopin  
Moths and Butterflies  
Fountain Dance

7.30 TOM KIRKINBURGH

She is far from the Land . . . . . Lambert  
Barry Bay . . . . .  
The Fisherman of England . . . . . Phillips

7.38 QUINTETT

Three Dances ("Tom Jones") . . . . . Germain  
Selection, "The Garden of Allah" . . . . . Landon Ronald

8.0

#### Vaudeville

(From Birmingham)

URSULA BROWN (in Light Songs)  
RONALD GOUDLEY (in Music and Humour)  
MASON and ARMES (Entertainers with a Piano)  
ALVIN KEECH (and his Ukulele)  
WILL GARDNER (Comedian)  
PHILIP BROWN'S DOMINION DANCE BAND

9.0

#### Symphony Concert

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA  
LEADER, FRANK CASTLE  
Conducted by JOSEPH LEWIS

ORCHESTRA  
Overture, "The Magic Flute" . . . . . Mozart  
ROY HENDERSON (Baritone) and Orchestra  
Aria, "Woe thou thy Snowflake" ("Ivanhoe") . . . . . Schumann

9.15

ETHEL WALKER (Pianoforte) and Orchestra  
Pianoforte Concerto in C, Kathleen Bruckshaw

9.47

ORCHESTRA  
Toccata, "From Bohemia's Woods and Fields" . . . . . Sinding

10.0

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

10.15

Sports Bulletin (From Birmingham)

10.20

Symphony Concert (Continued)

ORCHESTRA  
Prelude, "Carmen" . . . . . Bizet  
ROY HENDERSON  
Der Dämonsgänger (The Ghostly Double) . . . . . Schumann  
Henselmann (Wine Song),  
Tartarus } Schumann  
ETHEL WALKER  
Song about the Prince's Door . . . . .  
On a River and a Bear . . . . .  
From the Depths } Wagner  
Of Brer Rabbit . . . . .

10.40-11.15

ORCHESTRA  
Symphony, No. 4, in D Minor . . . . . Schumann  
Andante allegro; Romance; Scherzo; Finale

11.15-11.45

Experimental Transmission of Still Pictures  
by the Autograph Process



## SPRING RASH

Every year they come, those unsightly spots—signs of spring-time impurities in the blood. The surest way to get rid of Spring Rash is to use *Germolene* as well as *Germolene*. *Germolene* purify the blood and so prevent any more pimples coming out. *Germolene* soothes the itching at the first touch, and soon heals the punctured skin, leaving it smooth and unblemished. Ask for "A bottle of *Germolene* and a small tin of *Germolene*."

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SUNBATHS

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SEPTIC SKIN DRESSING  
and 3-... A Veno Product





# Saturday's Programmes continued (May 18)

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- 12.0-1.0 A GRANDPIONEER RECITAL  
DANCE PROGRAMME  
Waltz, 'Hungarian Dances' ('The Two Pigeons')  
Manager  
Jig ..... Charles Wood  
New Gypsy Dance, No. 3  
Slav Dance ..... Dvorak, arr. Kramler  
Brahms' Waltzes, Nos. 4, 5, and 6, Op. 39  
A la Bay and Maurel  
La Valse ..... Ravel  
Latest box-sets and Whites  
3.30 London Programme relayed from Daventry  
4.15 The Children's Hour  
A M... of M...  
Jew-Joss and Soldier Boys  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.30 Sports Bulletin  
6.45 S.B. from London  
7.15 S.B. from Dundee (See London)  
7.30-12.0 S.B. from London (9.30 News of Navy  
Information Local Announcements)

### ZZY MANCHESTER. 878.3 AM. 758 KC.

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA  
Gipsy Suite ..... German  
BESSIE WILLIAMS (Contralto)  
A May Morning ..... Densu  
Have I lost thee? ('Orpheus') ..... Guck  
In the Chummy Corner ..... Owen  
ORCHESTRA  
Waltz, 'Take from the Vienna Woods' ..... Strauss  
DUSTIE WILLIAMS  
When Song is Sweet ..... Sami Souci  
My heart is weary ..... Irving Thomas  
My Star ..... Russell Phillips  
ORCHESTRA  
Selection, 'Kissing Time' ..... Garryl  
Galop, 'Roulin' ..... Garryl  
3.30 An Orchestral Concert  
THE NORTHERN WIRELESS ORCHESTRA  
SYDNEY WRIGHT (Violoncello)  
ELEANOR LOMAS (Soprano)  
5.15 The Children's Hour  
THE NORTHERN WIRELESS ORCHESTRA will play  
THE TOM CASS QUARTET will sing Sea Shanties  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.30 Regional Sports Bulletin  
6.40 S.B. from London  
7.0 Alderman Miles E. Mitchell, J.P.: 'Emigration to Canada'  
7.15 Mr. F. R. STANTON; The Cricket Season—Yorkshire Prospects  
7.30 Light Orchestral Music and a Play  
From Manchester  
THE NORTHERN WIRELESS ORCHESTRA  
Selections  
Lullaby  
H.M.S. Parafire ..... Sullivan  
8.0 From Liverpool  
'The Wonder Hat'  
A Harlequinade  
by  
DEN HECHT and KENNETH SAWYER GOODMAN  
Produced by EDWARD F. GINN  
Performed by THE LIVERPOOL RADIO PLAYERS  
Harlequin  
Pierrot  
Pantomime  
Cassanova  
Margot

The Scene is a park by moonlight. As the curtain rises, Harlequin and Pierrot saunter in from the left, arm in arm. They both have on long cloaks, and are swinging light canes with an air of elegant ennui.

From Manchester

- 8.35 app. ORCHESTRA  
Overture, 'Orpheus in the Underworld'  
O' Donoghue  
Melodious Memories  
Frank  
9.0 S.B. from London  
9.30 Regional Sports Bulletin and Local Announcements  
9.35-12.0 S.B. from London

### Other Stations.

- 5NO NEWCASTLE. 243.0 AM. 7.30 KC.  
12.0-1.0 Music from Plymouth  
London Programme relayed from Daventry  
6.15 S.B. from London  
6.30 Sports Bulletin  
6.45 S.B. from London  
7.15 S.B. from London  
7.30-12.0 S.B. from London  
9.30-12.0 S.B. from London

### 5SC GLASGOW. 40.0 AM. 7.30 KC.

- 11.0-12.0 A...  
C...  
Waltz, 'Take from the Vienna Woods' ..... Strauss  
DUSTIE WILLIAMS  
When Song is Sweet ..... Sami Souci  
My heart is weary ..... Irving Thomas  
My Star ..... Russell Phillips  
ORCHESTRA  
Selection, 'Kissing Time' ..... Garryl  
Galop, 'Roulin' ..... Garryl  
3.30 An Orchestral Concert  
THE NORTHERN WIRELESS ORCHESTRA  
SYDNEY WRIGHT (Violoncello)  
ELEANOR LOMAS (Soprano)  
5.15 The Children's Hour  
THE NORTHERN WIRELESS ORCHESTRA will play  
THE TOM CASS QUARTET will sing Sea Shanties  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.30 Regional Sports Bulletin  
6.40 S.B. from London  
7.0 Alderman Miles E. Mitchell, J.P.: 'Emigration to Canada'  
7.15 Mr. F. R. STANTON; The Cricket Season—Yorkshire Prospects  
7.30 Light Orchestral Music and a Play  
From Manchester  
THE NORTHERN WIRELESS ORCHESTRA  
Selections  
Lullaby  
H.M.S. Parafire ..... Sullivan  
8.0 From Liverpool  
'The Wonder Hat'  
A Harlequinade  
by  
DEN HECHT and KENNETH SAWYER GOODMAN  
Produced by EDWARD F. GINN  
Performed by THE LIVERPOOL RADIO PLAYERS  
Harlequin  
Pierrot  
Pantomime  
Cassanova  
Margot

### 2BD ABERDEEN. 3.0 AM. 7.30 KC.

- 11.0-12.0 A...  
C...  
Waltz, 'Take from the Vienna Woods' ..... Strauss  
DUSTIE WILLIAMS  
When Song is Sweet ..... Sami Souci  
My heart is weary ..... Irving Thomas  
My Star ..... Russell Phillips  
ORCHESTRA  
Selection, 'Kissing Time' ..... Garryl  
Galop, 'Roulin' ..... Garryl  
3.30 An Orchestral Concert  
THE NORTHERN WIRELESS ORCHESTRA  
SYDNEY WRIGHT (Violoncello)  
ELEANOR LOMAS (Soprano)  
5.15 The Children's Hour  
THE NORTHERN WIRELESS ORCHESTRA will play  
THE TOM CASS QUARTET will sing Sea Shanties  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.30 Regional Sports Bulletin  
6.40 S.B. from London  
7.0 Alderman Miles E. Mitchell, J.P.: 'Emigration to Canada'  
7.15 Mr. F. R. STANTON; The Cricket Season—Yorkshire Prospects  
7.30 Light Orchestral Music and a Play  
From Manchester  
THE NORTHERN WIRELESS ORCHESTRA  
Selections  
Lullaby  
H.M.S. Parafire ..... Sullivan  
8.0 From Liverpool  
'The Wonder Hat'  
A Harlequinade  
by  
DEN HECHT and KENNETH SAWYER GOODMAN  
Produced by EDWARD F. GINN  
Performed by THE LIVERPOOL RADIO PLAYERS  
Harlequin  
Pierrot  
Pantomime  
Cassanova  
Margot

### 2BE BELFAST. 20.0 AM. 7.30 KC.

- 12.0-1.0 A...  
C...  
Waltz, 'Take from the Vienna Woods' ..... Strauss  
DUSTIE WILLIAMS  
When Song is Sweet ..... Sami Souci  
My heart is weary ..... Irving Thomas  
My Star ..... Russell Phillips  
ORCHESTRA  
Selection, 'Kissing Time' ..... Garryl  
Galop, 'Roulin' ..... Garryl  
3.30 An Orchestral Concert  
THE NORTHERN WIRELESS ORCHESTRA  
SYDNEY WRIGHT (Violoncello)  
ELEANOR LOMAS (Soprano)  
5.15 The Children's Hour  
THE NORTHERN WIRELESS ORCHESTRA will play  
THE TOM CASS QUARTET will sing Sea Shanties  
6.0 London Programme relayed from Daventry  
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'The Wonder Hat'  
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Produced by EDWARD F. GINN  
Performed by THE LIVERPOOL RADIO PLAYERS  
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Pantomime  
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# WHAT THE OTHER LISTENER THINKS



*The Virtues of Broadcast Opera—Transmissions from Covent Garden—An Appeal for More Chamber Music—Did Joan of Arc Desire to be a Soldier?—The Successful Cup Final Broadcast.*

## IN DEFENCE OF 'COQ D'OR'

It is a common complaint that the 'Coq d'Or' is a mere collection of old songs and dances. But this is a gross misapprehension. The programme is a carefully selected and arranged collection of the best of French music, and it is a pity that it is so often misunderstood. The 'Coq d'Or' is a programme of French music, and it is a pity that it is so often misunderstood. The 'Coq d'Or' is a programme of French music, and it is a pity that it is so often misunderstood.

## THE FLYING DUTCHMAN

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## OPERA WITHOUT TRAPPINGS

Opera without trappings is a new and interesting idea. It is a pity that it is so often misunderstood. Opera without trappings is a new and interesting idea. It is a pity that it is so often misunderstood.

## COVENT GARDEN BROADCASTS

Covent Garden broadcasts are a great pleasure. It is a pity that it is so often misunderstood. Covent Garden broadcasts are a great pleasure. It is a pity that it is so often misunderstood.

## THE MUSICAL HOUSEWIVES

The Musical Housewives is a programme of music for the home. It is a pity that it is so often misunderstood. The Musical Housewives is a programme of music for the home. It is a pity that it is so often misunderstood.

## THE MODERN SINGER

The Modern Singer is a programme of modern songs. It is a pity that it is so often misunderstood. The Modern Singer is a programme of modern songs. It is a pity that it is so often misunderstood.

## MORE CHAMBER MUSIC

More chamber music is a programme of chamber music. It is a pity that it is so often misunderstood. More chamber music is a programme of chamber music. It is a pity that it is so often misunderstood.

## THE SCALD OF A BIRD

The Scald of a Bird is a programme of bird songs. It is a pity that it is so often misunderstood. The Scald of a Bird is a programme of bird songs. It is a pity that it is so often misunderstood.

## THE CUP FINAL TRIUMPH

The Cup Final triumph was a great success. It is a pity that it is so often misunderstood. The Cup Final triumph was a great success. It is a pity that it is so often misunderstood.

## PIRATES!

Pirates! A programme of pirate stories. It is a pity that it is so often misunderstood. Pirates! A programme of pirate stories. It is a pity that it is so often misunderstood.

## LISTENERS' LETTERS

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2
2. Communications should be as brief as possible
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

## MISS WILLA MUIR ON ST. JOAN

Miss Willa Muir on St. Joan. A programme of St. Joan stories. It is a pity that it is so often misunderstood. Miss Willa Muir on St. Joan. A programme of St. Joan stories. It is a pity that it is so often misunderstood.

## FROM THE WESTERN ISLES

From the Western Isles. A programme of Western Isles music. It is a pity that it is so often misunderstood. From the Western Isles. A programme of Western Isles music. It is a pity that it is so often misunderstood.

## THE DAILY SERVICE

The Daily Service. A programme of daily services. It is a pity that it is so often misunderstood. The Daily Service. A programme of daily services. It is a pity that it is so often misunderstood.

## HOW DOES MUSIC AFFECT YOU?

How does music affect you? A programme of music and its effects. It is a pity that it is so often misunderstood. How does music affect you? A programme of music and its effects. It is a pity that it is so often misunderstood.

## IN PRAISE OF POETRY READINGS

In praise of poetry readings. A programme of poetry readings. It is a pity that it is so often misunderstood. In praise of poetry readings. A programme of poetry readings. It is a pity that it is so often misunderstood.

## GENTLE CRITICISMS

Gentle criticisms. A programme of gentle criticisms. It is a pity that it is so often misunderstood. Gentle criticisms. A programme of gentle criticisms. It is a pity that it is so often misunderstood.

## THE SPORTS

The Sports. A programme of sports. It is a pity that it is so often misunderstood. The Sports. A programme of sports. It is a pity that it is so often misunderstood.

## HOW OLD ARE THEY?

How old are they? A programme of age and its effects. It is a pity that it is so often misunderstood. How old are they? A programme of age and its effects. It is a pity that it is so often misunderstood.

## SELECTIONS FROM ORATORIO

Selections from oratorio. A programme of oratorio selections. It is a pity that it is so often misunderstood. Selections from oratorio. A programme of oratorio selections. It is a pity that it is so often misunderstood.

## MONDAY'S

Monday's. A programme of Monday's. It is a pity that it is so often misunderstood. Monday's. A programme of Monday's. It is a pity that it is so often misunderstood.

## Notes from Southern Stations.

## HISTORY OF A FAMOUS MARCH TUNE.

How the R.A.O.C. Adapted 'The Village Blacksmith' Professor Gilbert Murray's Lecture from the Royal Academy of Dramatic Art—A Suggestion for 'Good Cause' Contributors.

THE recent appearance, in *The Radio Times*, of an article by Col. J. C. Somerville on 'The Quakers of our Regiments', has occasioned me to write a letter to the Editor of the *Plymouth Ordnance Corps Gazette*. It gives an interesting account of the origins of the well-known P.A.C. march. When, soon after the War, our Band was formed, comparisons were made of the R.A.O.C. march. The favoured piece, though not the march as now played, provided the basis for a work by quoting its name as *The Village Blacksmith*. After some deliberation with my sons and myself, it was finally decided to orchestrate *The Village Blacksmith* as a whole; and this, when played at the Kneller Hall, won such entire satisfaction that it was unanimously selected—and, later, approved by the Colonel-in-Chief H.R.H. the Duke of York. No theme could be more appropriate than the "smithy" on which the history and fortunes of the Corps have been founded—whilst, in their adoption of a familiar tune and poem, the R.A.O.C. have a fine old usage in the matter of regimental marches.

THE first of a number of religious services to be relayed this summer from St. Andrew's Parish Church, Plymouth, will be broadcast from the local station on Sunday evening, May 19.

THE first talk of the series by Mr. F. S. Russell of the Marine Biological Laboratory, Plymouth, entitled 'Life in Tropical Seas', will be given at 7 p.m. on Tuesday, May 21.

IN these days, when the strangest accidents—anything in fact, from being a hangman to winning a beauty competition—set people on the lines of life stage actors, some men do not realise that there is such a thing as the profession of acting. Popular attention, and no reproach to the latest band marches I play, might be better directed upon the next address of the Royal Academy of Dramatic Art should be on 'The Good of Tragedy', and who could better enlarge upon this theme than the greatest of all tragedians, whose verse translations of Euripides have occasioned some of the finest acting of today? This is the fourth lecture of the series to be broadcast; tickets may be obtained from the R.A.D.A., Gower Street, W.C.1. The date is Friday, May 17 (5GB).

UP to the 19th of April, the Week's Good Cause Fund (whereby listeners contributed a lump sum to be divided amongst the various causes pleaded at the microphone on Sunday evenings throughout the year), has this year received £200, the sums contributed ranging from 52s. to £52 and over. A good suggestion, by the way, has recently been made by a listener in regard to direct contributions to individual causes. The suggestion is that new contributors to the Fund should enclose a stamped addressed envelope for an acknowledgment should they so desire. Such a course would relieve charities of the cost of postage, which is always a very considerable item.

THE second of a series of talks on 'The River We Fish: Its Management and Cultivation' will be broadcast on Thursday, May 16, by Major I. St. Maur at 8.1 on Tuesday, May 17.

MISS C. V. McFADDEN, known as 'The Dancer', will be broadcast on Thursday, May 23, at 8.1 on Thursday, May 23, Bournemouth Studio on Thursday, May 23.

HAVE any of our listeners of interest in the story of the 'Camel' and Harker and Barker will be broadcast on Thursday, May 23, at 8.1 on Thursday, May 23, Bournemouth Studio on Thursday, May 23.

On May 20 Mary Hara will tell the story of 'Camel the Camel' and Harker and Barker will be broadcast on Thursday, May 23, at 8.1 on Thursday, May 23, Bournemouth Studio on Thursday, May 23.

On May 22 there will be a school story 'Basher Gets a Bump' by T. Davy Roberts, song by Marjorie Haverd (soprano) and Arthur Landsey will entertain. Major Vernon Brook will tell 'How Gas and Oil Engines Work'.

On May 23 there will be items by the Mid West Piano and Sextet, Jacko in song at the piano, and an adventure play—'The Stranger from the Sea' by Una Broadbent.

On May 24 we have a topical programme. A talk entitled 'May 24', by Charles Brewer, songs by Alex Panney (soprano), folk dances by Margaret Ablethorpe (pianoforte), and a talk entitled 'Our Empire and Cricket', by Maurice K. Foster.

## B.B.C. PUBLICATIONS.

## 'JONGLEUR DE NOTRE DAME.'

On May 27 and 29 there will be broadcast the ninth of the series of twelve well-known operas, this time *Jongleur de Notre Dame*, by Massenet. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Jongleur de Notre Dame* at 2d. each, (2) the complete series of the next twelve Librettos for 2s., or (3) the remaining four of the series for 8d.

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## 'MINNA VON BARNHELM.'

*Minna von Barnhelm*, by Lessing, to be broadcast on June 11 and 12, is the tenth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Minna von Barnhelm* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining three of the series for 6d.

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Additional names and addresses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Librettos and Great Plays Booklets can be obtained from your usual Newsagent or Bookstall.



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